Works for
Saxophone and Piano
by students in Music 260

Thursday, April 19, 2007
at 12:00 pm
Fine Arts Building 2-7

Program

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

DEPARTMENT OF
MUSIC

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Program

Caffeine: L.D. 50 (2007)
for baritone saxophone and piano — Ian Bonyun

Contradistinction (2007)
for alto saxophone and piano — Christina Thirnbeck
- I. Musical Heretic
- II. A Short Intermission
- III. Starbursts

In Pursuit of Past (2007)
for alto saxophone and piano — Wayne Zuo

Mist (2007) for alto saxophone
and piano — Susan Chen
- I.
- II.
- III.

Family (2007) for alto saxophone
and piano — Edward Cho

Tanguera (2007) for alto saxophone
and piano — Danielle Germain

*All works are premieres

Upcoming Events

April
20 Friday , 8:00 pm
Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw,
Mark Hannesson, Paul Steenhuisen
and Andriy Talpash
Admission: $15/stud/sen, $20/adult

26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus!*
Reger *Fantasie and Fugue uber den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3*
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall

Michael Massey, piano
with Eric Buchmann, violin
Virginie Gagné, violin
Charles Pilon, viola
Sheila Laughton, cello

Friday, September 7, 2007
7:15 pm *Pre-Concert Introduction*
by **Michael Massey**
Main floor, Convocation Hall
8:00 pm Concert

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Nikolai Medtner

The Last Great Romantic Pianist - Composer

Michael Massey - piano, - and friends

Program

Bagatelle in G Major, Op. 126, No. 1 — Ludwig van Beethoven
Bagatelle in G Minor, Op. 126, No. 2 — (1770 – 1827)

Nine Fairy Tales (Skazki) — Nikolai Medtner
Fairy Tale in D Minor, Op. 34, No. 4 — (1880 – 1951)
"There lived in the world a poor knight" - A. Pushkin
Fairy Tale in Bb Minor, Op. 20, No. 1
Fairy Tale in A Major, Op. 51, No. 3
Fairy Tale in E Minor, Op. 34, No. 2
"We lost all that was once our own" - F. Tyutchev
Fairy Tale in Eb Major, Op. 26, No. 2
Fairy Tale in C Minor, Op. 42, No. 2 *"Phrygian mode"*
Fairy Tale in F Minor, Op. 42, No. 1 *"Russian"*
Fairy Tale in F# Minor, Op. 51, No. 5
Fairy Tale in C# Minor, Op. 35, No. 4
"Blow, winds, and crack your cheeks" - King Lear

Intermission

Moment Musical in D-Flat Major, Op 16, No 5 — Sergei Rachmaninoff
(1873 – 1943)

Piano Quintet, Op. Posth. — Nikolai Medtner
1. Molto placido
2. Andantino con moto (Psalm 24, 11)
3. Allegro vivace

Eric Buchmann, violin
Virginie Gagné, violin
Charles Pilon, viola
Sheila Laughton, cello
Michael Massey, piano

Program Notes

by Melaena Grierson

Ludwig van Beethoven (1770 – 1827)

Although Beethoven is known indisputably as a composer, he was in his early years known primarily as a performer, improviser, and composer for the piano specifically. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. His music can be divided into periods that roughly correspond with his personal life; in early periods, he mastered and gained control over established styles; the middle period marked the introduction of music in the heroic vein; and the late period saw his most complex and personal innovations, as well as a newfound interest in folk song and melody.

Bagatelles: Opus 126, No. 1 and No. 2 (1825)

Written in Beethoven's final compositional period, these pieces are the first two of a set of six Bagatelles (meaning "trifle"). The first piece in G major, marked Andante con Moto, is a simple melody and accompaniment in 3/4 time which contrasts deliciously with the second piece, Allegro, heard in the tonal minor with a rippling perpetual motion theme in 2/4 time.

Nikolai Medtner (1880 – 1951)

Nikolai Medtner was a Russian-born pianist and composer. Originally a concert pianist, he decided to pursue a career as a composer, and from that point onwards his concert performances primarily showcased his own original compositions. Leaving Russia in 1936, Medtner settled in England, where he spent his time teaching, composing, and recording. Although he had some formal instruction in theory and harmony, Medtner was largely self-taught as a composer. A younger contemporary of Rachmaninoff and Skryabin, he was influenced by a strong Russian spirit, but his compositions also show influences from Western classical music, particularly that of Beethoven.

One of the last of the Romantic composers, Medtner adamantly refuted the new directions in music composition, and his own works respect traditional Romantic boundaries, although with additional progressive rhythmic elements. His compositions clearly show his affinity for the piano: the majority of his works are for solo piano, and all incorporate the instrument in some way.

***Skazki* (1905 – 1928)**

The 38 Skazki (literally "tales" in Russian), of which nine are represented here, were composed as individual works over several years. These miniature tone poems are widely varied in character, based on a range of different literary sources such as Goethe, Shakespeare, and Russian folklore. Highly original and idiomatic of Medtner's individual composition style, this collection of personal miniatures showcases Medtner's diversity and represents one of his most significant contributions to the repertoire.

The skazki of Op. 51 (1927) were written immediately after Medtner returned to Paris from a tour of the Soviet Union, and show a strong Russian melodic content. Likewise Op. 41 No. 1 is very Russian in sound, and Op. 35 No. 4 models Rachmaninoff in sweep and fury, yet Op. 26 No. 2 displays a charming elfin folk element with canonic play, and Op. 51 No. 3 offers delicate pedaling effects and imaginative tone painting evocative of Debussy.

Piano Quintet in C Major, Posthumous (1949)

Medtner worked on this opus from 1903 until 1949, and considered it his finest work. The first movement opens with a large introduction, and in the Maestoso section introduces the motif that becomes pivotal to the entire quartet. The second movement was written to Psalm 25 of David, specifically the phrases "For your name's sake, O Lord, you will pardon my guilt, great as it is," and "Look toward me and have pity on me, for I am alone and afflicted". This movement is rooted in the ancient music of the Russian Orthodox Church, with a beautiful and moving melodic style.

The third movement, the Finale, is written in complex sonata form, and is twice as long as the first two movements together. Calling into conflict the first and second musical subjects, Medtner creates a polyphonic battleground that resolves simply into the beautiful melodic line of the coda, featuring the triumphant second theme.

Sergei Rachmaninoff (1873 – 1943)

Rachmaninoff's reputation as a pianist was legendary in his own time. Born and raised in Russia, Rachmaninoff left the country shortly after the 1917 Russian Revolution in order to emigrate with his family to the United States, where he increasingly made a living as a performer rather than a composer. Although his compositions are firmly rooted in the Russian idiom and significantly influenced by Tchaikovsky, Rachmaninoff also displays his mature compositional style through his expressive capabilities, melodic giftedness, and exquisite tone painting. In recent decades, his compositions have enjoyed an increasingly prominent place within the canon of art music.

Moment Musical: Adagio Sostenuto in D flat Major, Opus 16, No. 5 (1896)

This is one of a series of six pieces for solo piano. Modeled on Schubert's work of the same name, Opus 16 evokes older musical forms such as the nocturne, song without words, barcarolle, theme and variation, and virtuoso étude. Written in great haste, Moments Musicaux nevertheless represents a movement towards more complex texture and virtuosity from Rachmaninoff's earlier works. The Adagio Sostenuto in D Flat Major is one of the more peaceful sections, intended to stand as moment of calm between the torrential waves of sound of the fourth and sixth pieces. Based on the barcarolle, a folk song idiom, the brief melody is structured in ternary form. Throughout the piece, the left hand plays a constant triplet figure, contrasting with the right hand chordal harmonies which are rich in suspensions.

Musicians

Eric Buchmann studied violin at the Conservatoire de Montréal and at the Université de Montréal where he earned a Bachelor of Music and a DESS degree. In 2001, he moved to Los Angeles to continue his studies at the University of Southern California. Two years later he joined the New World Symphony in Miami Beach where he played under the direction of Michael Tilson Thomas and many other music directors from all over the world.

His teachers include Sonia Jelinkova, Vladimir Landsman, JeanFrançois Rivest, William Preucil and Martin Chalifour. Eric Buchmann was appointed third chair of the First Violins of the Edmonton Symphony following auditions in April, 2006.

Born in Montréal, **Virginie Gagné** started to play the violin at age three, and entered the Conservatoire de Musique de Montréal at eight, where she later the Bachelor degree with honors both in violin and chamber music. She pursued her Master of Music studies at Rice University in Houston, Texas, with violin teacher Sergiu Luca.

Virginie has received several prizes in violin at the Montreal Symphony Orchestra Competition, the Canadian Music Competition and the Canada New Music Competition, among others. Beside violin, she won the first prize in Canada at the Desjardins International Development Competition, in the writing category.

Her orchestral experience includes concerts with les Violons du Roy, I Musici de Montréal, the Houston Symphony Orchestra and a one-year position, section first violin, with the Honolulu Symphony Orchestra. She was named to the first violins of the Edmonton Symphony Orchestra following auditions, in April, 2006.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English Literature at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra in Halifax. Since 1975 she has played Assistant Principal with the Edmonton Symphony Orchestra. Sheila has also performed two summer seasons with the Rome Opera Orchestra. She has appeared as a soloist and in chamber groups with the E.S.O.

Michael Massey was born in England and emigrated to Canada in 1957. His early piano studies with Jean-Pierre Vetter Edmonton were the prime influence in his development as a musician. Later studies at the University of Alberta earned him a Bachelor of Music degree and the gold medal in piano performance of the Western Board of Music. Following his graduation he spent two years studying at the Geneva Conservatory where he was unanimously awarded the "Premier Prix de Virtuosité" and performed as soloist with L'Orchestre de la Suisse Romande.

Mr Massey's activities as a musician are many and varied. He has performed as a soloist and chamber musician throughout Canada, England and Scotland. As an accompanist he is particularly renowned for having worked with many major performing artists from Canada and abroad. He recently gave a course in conducting at the University of Alberta where he has had a long association as a coach (vocal and chamber music) and accompanist. Mr Massey is currently part of the collaborative pianist team for the Music and Sound summer programme at the Banff Centre for the Arts where he coaches, conducts and accompanies young instrumentalists from around the world. Mr Massey has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over thirty years. He is active as a piano teacher and has appeared on numerous occasions on CBC radio and television.

As a conductor, he has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Charles Pilon (not available)

Upcoming Events

September
15 Saturday, 8:00 pm
Faculty Recital
Tanya Prochazka, cello
Kathleen Corcoran, soprano
Milton Schlosser, piano
Works by Edvard Grieg
to commemorate the 100th Anniversary of his death
Admission: $20/adult, $15/senior, $10/student, available exclusively at the door

16 Sunday, 3:00 pm
Music at Convocation Hall I
Virginie Gagné, violin
Charles Pilon, viola
John Mahon, clarinet
Russell Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion
"Into the Drawing Room" - Music for Salon Orchestra
Bizet's colourful *Carmen;* Sullivan's *Mikado Overture;* Rossini's *I'Invito;* Ernesto Nazareth *Eponina Waltz*, Haydn Wood *A Brown Bird Singing*, Amelia Woolford-Finden *steamy &! nbsp;* Kashmiri *Love Song.*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

21 Friday, 8:00 pm
Music at Convocation Hall II
Martin Riseley, violin
Janet Scott Hoyt, piano
Works by Enesco, Fauré and Ravel
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

22 Saturday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $15/adult, $10/senior
Advance tickets are available exclusively at TIX on the Square,
420-1757

24 Monday, 8:00 pm
New Music Visiting Artist
Martijn Tellinga, Composer
Studio 27, Fine Arts Building
Admission: $20/adult, $15/senior, $10/student. Tickets are available exclusively at the door

30 Sunday, 3:00 pm
Music Alumni In Concert
Featuring Alexandra Munn (Professor Emerita), piano, and music alumni in a variety of chamber works with the University of Alberta
Mixed Chorus Alumni Choir
Jamie Burns, Conductor
Admission: $15/adult; $10/stud/sen
Tickets are available at the door

30 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Tchaikovsky *Romeo and Juliet Fantasy Overture*; Vivaldi *Concerto in G Major RV 413 for cello and strings*
Soloist: Kathleen Ludwig, cello
Stravinsky *The Firebird Suite*
1919 version
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

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Faculty Recital

Kathleen Corcoran, soprano
Tanya Prochazka, cello
Milton Schlosser, piano

Saturday, September 15, 2007
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Norsk Musikk
A Centennial Celebration of Edvard Grieg (1843-1907)

Program

From *Haugtussa,* Opus 67 (1895)
- Det syng—The Enticement
- Møte—The Tryst
- Elsk—Love
- Killingdans—Kidlings' Dance
- Vond Dag—Hurtful Day

Kathleen Corcoran, soprano
Milton Schlosser, piano

From *Lyriske Smaastykker*—Lyric Pieces
- Sommerfugl—Butterfly, Opus 43, No. 1 (1886)
- Notturno, Opus 54, No. 4 (1891)
- Bryllupsdag på Troldhaugen—Wedding Day at Troldhaugen, Opus 65, No. 6 (1897)

Milton Schlosser, piano

From *Sechs Lieder*—Six Songs, Opus 48 (1884-88)
- Gruß—Greeting
- Dereinst, Gedanke mein—One Day, O Heart of Mine
- Zur Rosenzeit—The Time of Roses

From *Digte*—Songs, Opus 60 (1894)
- Moderen synger—The Mother's Lament
- Der skreg en fugl—A Bird Cried Out
- Og jeg vil ha mig en Hjertenskjær—Midsummer Eve

Kathleen Corcoran, soprano
Milton Schlosser, piano

Intermission

Sonata for Cello and Piano, Opus 36 (1882-83)
- Allegro agitato
- Andante molto tranquillo
- Allegro; allegro molto e marcato

Tanya Prochazka, cello
Milton Schlosser, piano

Translations

From *Haugtussa*—The Mountain Maid,
by Arne Garborg.
Translator: Rolf Kr. Stang.

Det Syng – The Enticement
Just knowing the dream just knowing the song,
the tune will hold fast in your memory;
seductively beckoning all the day long, its sounds echo deep in each reverie.
Bewitched by your spell, with me you must dwell;
your spinning wheel tread in the misty Blue-Fell!

You shall never fear the soft gentle night,
when dreams soar aloft on stretched wings
in transport beyond day's aura so bright,
'midst sounds borne on sighing, hushed strings.
The slopes yield to sleep, peace reigns on each steep,
as day's strife gives way to contentment so deep.

You never shall fear the chance wildness of love,
forgetful and false in its wooing;
it conquers with fire or tames meek as a dove;
the bear's fierce anger subduing.
Bewitched by your spell, with me you shall dwell;
your silver thread spin in the misty Blue-Fell!

Møte – The Tryst
A Sunday morn' she waits up on the hill,
each longing thought aglow with sweet emotion,
each heartbeat filled with tender, new devotion;
love's dream awakens, tremulous and still.
A shimmering glow the hill then seems to cover
she flushed with joy,
he's come, her handsome lover!

Though now he's there, she yearns to faint away
but stops entranced and turns her eyes in greeting.
They both reach out their warm hands firmly meeting,
and thus they stand, not knowing what to say.
These graceless words burst forth yet him enthrall:
"Oh tell me When did you get so big? "

As daylight yields to evening's mild embrace
each slowly drawn towards the other's presence,
their arms entwine in silent acquiescence,
their lips with trembling ardour meet, hearts enlace.
Care slips away. Night shielding them from harm;
she sleeps now content, cradled in his arm!

Elsk – Love

That boy's a rogue, yet my heart he's captured
a bird ensnared, I'm a bird enraptured;
that roguish boy goes his own proud way
he knows this bird ne'er from him will stray.

Oh would you'd bind me with braid and twining,
with burning knots to allay my pining.
Oh would you drew me so close, so tight
my soul set free could take flight, take flight.
If I knew magic to conjure troll-spells,
I'd grow inside you, there where your soul dwells
I'd grow inside you, beneath your skin
be with you only, your heart within.
It's I who carry you in my heart now.
You hold my mind in full power and part now;
the slightest impulse each thought the same,
they whisper solely your name, your name.

As cloudless skies let the radiant sun through,
my only thought this: it shines upon you!
When dusk descends and day dims its light,
will he be thinking of me tonight?
Will he be thinking of me tonight?

Killingdans- Kidlings' Dance

O hip oh hoppa, turn and spin
O tip o toppa on this wonderful day;
O nip and knock as you stomp and sock
in this spirited fray.
O now here's Run-in the Sun
O now here's Fun-in-the-Sun
O now here's Dance-in-the-Lea
and there's Sir Prance-in-the-Lea.
A time so jolly for carefree folly
this bright, sunny day.

O nudge his neck
take a plunge and peck, knock him off his toes;
O crack the whip
as you trot and flip;
he'll land on his nose.
O now there's Lick-in-the-Sun
O now there's Kick-in-the-Sun
O now there's Play-in-the-Lea,
And here's Miss Bray-in-the-Lea.
Time now for silence;
no more deny, thence,
this nook its repose!

Killingdans- Kidlings' Dance (cont'd)
So end's the lull;
hear cracking skull, now take that, ha ha ha!
So, prod and push
smartly smack his puss.
Now get yours baa baa baa!
O now they roll in a ring
O now they sway and they swing
O now they perch tippy- toe
Oops now they lurch domino
Again its oops-ah
and then its whoops-ah.
Then just: tra-la-la!

Vond Dag- Hurtful Day

She counts the days, the hours,
each eve as well,
till Sunday comes; he has promised so faithfully
that even if hailstones pour down over the mountain
still, they would meet there in the shepherd's hut.
But Sunday came and passed with rain and drizzle.
She sits alone under a bush and grieves.

Like a bird wounded under her warm wing,
tears flow dripping like drops of blood.
She drags herself sick and shaking to her bed
and twists and turns all night long in sore grief.
Her heart is breaking, her cheek is burning.
Now she must die; she has lost her beloved.

From *Sechs Lieder*—Six Songs, Opus 48.

Translator: W.H. Halverson

Gruß – Greeting, by Heine

Gently moves through my spirit a lovely pealing sound:
ring out little spring song,
ring out into the distance.
Go out, up to the house, where the violets bud;
If you see a rose, say,
I send her my greeting.

Dereinst, Gedanke mein - One day, my thought, by Geibel
One day my thought you will find peace.
If love's passion will not let you rest,
in the cool earth,
there you will sleep soundly,
there without love or pain
you will find peace.

What in life you did not find,
when it has vanished, it will be given to you;
then without wounds and without pain
you will find peace.

Zur Rosenzeit – The Time of Roses, by Goethe
You are fading sweet roses,
my love did not deceive you;
ah, you bloomed for the hopeless one,
whose soul is torn by affliction!

Sorrowfully, I think of those days,
when I, angel, set my heart on you,
and looking out on the first little bud,
went early in the morning to my garden;

Carried all the blossoms, all the fruits
to your very feet,
and before your face
hope was beating in my heart.

You are fading sweet roses,
my love did not deceive you;
ah, you bloomed for the hopeless one,
whose soul is torn by affliction!

From *Digste*—Songs, Opus 60, by Vilhelm Krag.
Translator: Rolf Kr. Stang.

Moderen synger – The Mother Sings
Gretchen lies in her coffin deep in the dark cold earth.
On her head is a bonnet once worn in days of mirth.
Sunk in the black coffin, my little Gretchen so pure and fair
I lay her cold small hands over the shroud there.
Lonely I sit in the darkness while over the bay tempests rave
tearing all of the flowers from little Gretchen's grave.

Der skreg en fugl – There Cried A Bird
There cried a bird out on the endless sea
wild and lonely;
forlornly sounding its mournful cry,
wearily flapping, on and on it did fly,
winging towards dim horizons,
over the sea.
that midsummer silvery night.

Og jeg vil ha mig en hjertenskjær – Midsummer Eve
O, I will get me a vest of silk,
yes sir! a vest of silk,
and then a horse that's as white as milk,
prancing and as white as milk.
And I must get me a stirrup too,
yes sir! And a stirrup too,
and a velvet shirt with fine buttons of blue,
a shirt with fine buttons of blue.
A heron's feather I'll wear in my hat.
yes sir! in my bright red hat!
Ah, what a midsummer evening that
midsummer evening that!

And I will get me a maiden bright
yes sir! a maiden bright.
And waving my hat with a royal air
I'll lift to my saddle that maiden fair
and ride over the meadow with never a care,

Program Notes

Edvard Grieg, Composer

Edvard Grieg (1843-1907) is the very symbol of Norway in the world of music. Few Norwegians have become so widely known or made such a profound impression as Grieg. Together with the Finnish composer Jean Sibelius and the Dane Carl Nielsen, he is considered the most prominent representative of Nordic music of all time. The innate melodiousness and vitality of Grieg's music have won him the acclaim of generations of music lovers all over the world, and the music seems as fresh today as it did when it was first composed. Its strong appeal lies not only in its markedly national character but also in the universality of the human emotions expressed in the music. Thus, Grieg's art is an embodiment of his own artistic creed: "One must first be a human being. All true art grows out of that which is distinctively human."

Edvard Grieg was born on June 15, 1843, in Bergen on the west coast of Norway and died in Bergen on September 4, 1907. Among his ancestors was the Scottish merchant, Alexander Grieg (1739-1803), who had emigrated from Aberdeen to Bergen in 1779. From 1858 to 1862, Grieg studied piano, music theory, and composition at the Conservatory of Music in Leipzig, Germany. He lived from 1863 to 1865 in Copenhagen. There, in 1867, he married his cousin, Nina Hagerup (1845-1935), an exceptionally talented singer who became the inspiration for and the ideal interpreter of her husband's songs. From 1866 to 1874, Grieg resided in the Norwegian capital, Oslo, where he worked as a private teacher and a conductor and served as one of the co-founders of a short-lived Academy of Music. During his stay in Rome (1869-70), he received great encouragement from Franz Liszt. In 1871, he founded a concert society, "Musicforeningen," and became its first conductor. In the year 1874, he was awarded the annual artists' grant from Stortinget (the Norwegian national assembly). The following year, he moved to Lofthus on the Hardanger Fjord, where he lived for a couple of years. He was the conductor of the "Harmonien Music Society" in Bergen form 1880-82.

The remaining years of his life were spent partly in Norway and partly abroad. In 1884-85, he built the villa, "Troldhaugen" ("The Troll's Hill"), six miles south of Bergen. Since 1936, "Troldhaugen" has been a Grieg museum and a major tourist attraction. Throughout his later years Grieg was a traveling ambassador for his own music, appearing before enthusiastic audiences as a conductor pianist in a number of European music centers, such as Amsterdam, Berlin, Birmingham, Cologne, Copenhagen, London, Munich, Paris, Prague, Stockholm, Vienna, and Warsaw. As the leading Scandinavian composer of his time, Grieg was awarded honorary doctorates from the universities of Cambridge and Oxford, as well as a large number of other distinctions.

Finn Benestad, Dag Schjelderup-Ebbe. © Edvard Grieg Society, Inc., 2005.
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Musicians

Kathleen Corcoran, Soprano

Associate Professor and Director of Music at the University of Alberta, Augustana Campus, Kathleen Corcoran enjoys a busy life of scholarship and performance. In addition, she heads the Vocal Division and is director of Augustana's female chorus Sangkor. A native of Newfoundland, Kathleen's formal training was through Canadian universities where she studied with Carolyn Hart (MUN) and Harold Wiens (UofA). A recipient of a number of scholarships and grants, Kathleen has also studied and performed in Austria, Denmark, England, Slovakia, France and the Netherlands. She is engaged to perform a broad repertoire and has recorded lieder, chamber music and contemporary works. Kathleen has been a featured soloist for works such as Messiah, Carmina Burana, Mozart and Fauré Requiems, Elijah, Bach's B Minor Mass and The Creation with the Edmonton Symphony, Calgary Philharmonic, Red Deer Symphony, Lethbridge Symphony, as well as featured soloist for Bach cantatas, Handel and Mozart works with the Alberta Baroque Ensemble, Mocha Baroque, Regina Symphonic Ensemble, Richard Eaton Singers, Augustana Choir, University of Alberta Madrigal Singers and Pro Coro Canada. Kathleen has recorded Grieg, Spohr and contemporary American music for Arktos, CBC, and Musical America labels. She has been guest clinician and adjudicator throughout Western Canada and Hong Kong.

Tanya Prochazka, Cello

Professor of Cello and Chamber Music, Conductor of the Academy Strings and University Symphony orchestras, and head of Strings at the University of Alberta's North Campus, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player, and teacher. Born in Melbourne, Australia, Tanya began her cello studies with Marianne Maxwell and Henri Touzeau. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts. Prochazka gathered a number of prizes at prestigious competitions, including being semi-finalist at the Tchaikovsky Competition in Moscow. Since arriving in Edmonton in 1986, Prochazka has become one of leading cellists. As recording artist, Prochazka has released several CDs, including "The Passionate Englishman" with pianist Janet Scott-Hoyt, “New Goldberg Variations” with Jacques Després, "American Cello Masterpieces" and "Poulenc, Fauré and Saint-Saëns" with Stéphane Lemelin, and "Landsmål: The Lyrical Dialect of Edvard Grieg" and “Bohemian Woods” with Milton Schlosser.

Milton Schlosser, piano

Milton Schlosser is Professor of Music at the University of Alberta's Augustana Campus in Camrose. He holds MMus and DMus degrees in piano performance from the University of Alberta, where he studied with Robert Stangeland and Stéphane Lemelin. He has been the recipient of numerous scholarships and awards, including those for further studies in Salzburg, Banff, Brussels, and New York with Hans Graf, Claude Frank, Madeline Bruser, and Frederic Rzewski. Milton performs as soloist, chamber recitalist, and soloist with orchestra in both live and CBC broadcast performances. He has recorded three CDs, including *Landsmål: The Lyrical Dialect of Edvard Grieg* (1997) with cellist Tanya Prochazka and soprano Kathleen Corcoran. In 1999, he released *Frederic Rzewski's De Profundis and North American Ballads.* He and cellist Prochazka collaborated once again in 2004, performing selected works of Czech composers in the CD *Bohemian Woods.* The University of Alberta has cited Milton for excellence in teaching and creative work. In 2006, he was awarded a Humanities, Fine Arts, and Social Sciences Research (HFASSR) award to commission Frederic Rzewski to compose a solo piano work that he will premiere this fall. In 2007-08, Milton has been designated a McCalla Professor in recognition of his significant contributions in piano performance, teaching and learning.

Upcoming Events

September

16 Sunday, 3:00 pm
Music at Convocation Hall I
Eric Buchmann, violin
Charles Pilon, viola
John Mahon, clarinet
Russell Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion
"Into the Drawing Room" - Music for Salon Orchestra
ivor Novello *The Dancing Years*
The Mikado; Rossini's *l'Invito;*
Nazareth *Eponina (Valsa)*,
Haydn Wood *A Brown Bird Singing*;
Amelia Woolford-Finden
Kashmiri Song
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

21 Friday, 8:00 pm
Music at Convocation Hall II
Martin Riseley, violin
Janet Scott Hoyt, piano
Works by Enesco, Fauré and Ravel
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22 Saturday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
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24 Monday, 8:00 pm
New Music Visiting Artist
Martijn Tellinga, Composer
Studio 27, Fine Arts Building
Admission: $20/adult, $15/senior, $10/student. Tickets are available exclusively at the door

30 Sunday, 3:00 pm
Music Alumni In Concert
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Mixed Chorus Alumni Choir
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30 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Tchaikovsky *Romeo and Juliet Fantasy Overture*; Vivaldi *Concerto in G Major RV 413 for cello and strings*
Soloist: Kathleen Ludwig, cello
Stravinsky *The Firebird Suite*
1919 version
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October

1 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

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Music at Convocation Hall

Music at Convocation Hall I

Eric Buchmann, violin
Charles Pilon, viola
John Mahon, clarinet
Russ Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion

Sunday, September 16, 2007
2:15 pm Pre-Concert Introduction
by **Angela Schroeder**
3:00 pm **Concert**

Convocation Hall Arts Building
niversity of Alberta

UNIVERSITY OF ALBERTA

"INTO THE DRAWING ROOM"
Music for Salon Orchestra

Program

Lustspiel – Overture	Kéler Béla (1820-82)
Three Dances from Henry VIII	Edward German (1862-1936)
A Brown Bird Singing	Haydn Wood (1882–1959)
Kashmiri Song	Amy Woodforde-Finden (1860–1919)
Selections from "The Mikado"	Sir Arthur Sullivan (1842–1900)

INTERVAL

The second half of this afternoon's program will be chosen from the following:

L'Invito	Gioacchino Rossini (1792–1868)
Eponina (Valsa)	Ernesto Nazareth (1863–1934)
Jamaican Rhumba	Arthur Benjamin (1893–1960)
Verano Porteno	Astor Piazzolla (1921–1992)
The Dancing Years	Ivor Novello (1893–1951)

MUSICIANS
Eric Buchmann, violin
Charles Pilon, viola
John Mahon, clarinet
Russ Whitehead, cornet
Kathryn Macintosh, trombone
Scott Whetham, tuba
Jeremy Spurgeon, piano
Brian Thurgood, percussion

Program Notes

by Melaena Grierson

Kéler Béla (1820 – 82)

Born Adalbert von Kéler, this Hungarian composer, violinist, and conductor was originally a farmer and a law student before turning to the study of music. Kéler conducted orchestras in Vienna and Berlin, as well as leading the Wiesbaden Spa Orchestra for ten years. He wrote numerous dances and assorted light music pieces, some of which attained great popularity.

Lustspiel – Overture (c. 1865)

Lustspiel simply means comedy, and this piece is sometimes known as the Hungarian Comedy overture. One of Kéler's best known pieces, it achieved widespread popularity among concert audiences.

Haydn Wood (1882 – 1959)

Haydn Wood, an English composer, is best remembered for his prolific compositions of light music. Light music, which achieved the greatest popularity in the United Kingdom, was a genre intended to capture the interests of a wider concert audience through prominent use of melody and/or mood, shorter lengths than comparable works of the period, and the occasional incorporation of a musical joke. Wood was also known for popular music, such as the song *Roses of Picardy*, which he composed for his wife, soprano Dorothy Court. In his later years, Wood turned to compositions of musical comedy, of which his best known composition is the musical play *Tina*.

A Brown Bird Singing (1922)

Set to a text by Royden Barrie, the song's sentimental tone speaks of almost unendurable longing for an unattainable lover. "All through the night time my lonely heart is singing/ Sweeter songs of love than the brown bird ever knew…"

Amy Woodforde-Finden (1860 – 1919)

A British composer of the Edwardian era who lived in India for many years, Woodforde-Finden is known for the manner in which she blends Western and Eastern musical influences into a sentimental, exotic compositional style. Reflective of the time in which she lived, when the British rule of India signified adventure and romance to the imaginative, Woodforde-Finden's songs provide the listener with an accessible amount of exoticism carefully woven into middle-class British sensibilities.

Kashmiri Song (1902)

One of a set entitled *Four Indian Love Lyrics* based on text written by Laurence Hope from *The Garden of Kama*, Kashmiri Song was instantly popular at its inception. The fluid, sentimental melodies set over the provocative texts evoke images of passion and thinly veiled scandal. Originally self-published, the set became widely popular and was later released by Boosey & Co.

C. M. Weber (1786 – 1826)
Carl Maria von Weber is a well-known figure in German Romanticism. Passionately interested in opera, he is perhaps best known as the composer of the opera *Der Freischütz*, which recalled the Faust legend. Influenced heavily by the operatic traditions of Mozart as well as German singspiel and the Italian operas of the 18th century, Weber also drew on exotic musical influences such as Chinese, Arab, and Turkish sounds. Throughout his life, Weber attempted to establish a German operatic tradition both through his compositions and his directorship of the Prague Opera.

Ivor Novello (1893 – 1951)
Born David Ivor Davies, Novello was a Welsh composer, singer, and actor. His first compositional success was the popular song *Keep the Home Fires Burning*, which he wrote during World War I. Novello was especially fond of composing popular music, and his melodies are lush and attractive. He also wrote West End musical revues, and then focused on acting, often in plays he had written himself.

***The Dancing Years* (1939)**
The best known of Novello's musical plays, *The Dancing Years* features an Austrian composer (originally played by Novello) who conducts his own work at the Vienna Opera House. Intended to be a bold criticism of Hitler's Nazi Germany, some of the politics were excised from the final production, and subsequent revivals often cull the political statements further. Throughout the musical, Novello's soaring melodies contrast with the subject matter to demonstrate the dichotomy between the wickedness of human nature and the aspirations of the human spirit to surpass its limitations.

Musicians

Eric Buchmann (vioilin) studied violin at the Conservatoire de Montréal and at the Université de Montréal where he earned a Bachelor of Music and a DESS degree. In 2001, he moved to Los Angeles to continue his studies at the University of Southern California. Two years later he joined the New World Symphony in Miami Beach where he played under the direction of Michael Tilson Thomas and many other music directors from all over the world.

His teachers include Sonia Jelinkova, Vladimir Landsman, JeanFrançois Rivest, William Preucil and Martin Chalifour. Eric Buchmann was appointed third chair of the First Violins of the Edmonton Symphony following auditions in April, 2006.

Kathryn Macintosh (trombone) was born in Montreal but spent her formative years in the Maritimes. She attended Acadia University, Wolfville, Nova Scotia, and the University of Toronto. Kathryn started playing with the Edmonton Symphony Orchestra in 1983. Outside of music, Kathryn enjoys gardening, cycling and vegetarian cooking.

John Mahon (clarinet) is a graduate of the Department of Music (1976) and the Royal College of Music (London). He is no longer young and over the years he has performed with numerous chamber ensembles as well as with the Edmonton Symphony Orchestra as a casual player. He is also the Executive Director of the Edmonton Arts Council.

Charles Pilon (viola) studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

British-born **Jeremy Spurgeon** (piano) is director of music at All Saints' Anglican Cathedral, Edmonton. He is the resident accompanist for Pro Coro Canada and plays frequently with the Edmonton Symphony Orchestra.

Brian Thurgood (percussion) obtained his Master of Music Education degree from the University of Victoria, BC and his Bachelor of Music degree from the University of Alberta He furthered his studies at the Music Academy of the West in Santa Barbara, CA.
Brian has been a performing member of the Edmonton Symphony Orchestra since l977 and the Head of the D/Percussion Deparment at Grant MacEwan College since 1981.

As a freelance percussionist/drummer, he has performed with the Royal Winnipeg Ballet, the Edmonton Wind Ensemble, the Edmonton Opera and the Alberta Ballet. He has performed over 50 musicals including “Phantom of the Opera”, “Grease”, “Evita”, “Aspects Of Love”, and “Joseph and the Amazing Technicolor Dreamcoat”. He has also contributed a number of articles to Downbeat and Musicom magazines.

Scott Whetham (tuba) is the Principal Tuba with the Edmonton Symphony Orchestra, and with them has performed the solo works of Vaughan Williams, John Williams and Alec Wilder.

He teaches at the University of Alberta and the University of Regina. He has also been broadcast on the CBC as recitalist and composer.

He has taught at the Banff International Festival of Bands and Youth Orchestras and performed as a guest artist at ITEC 2000 (an international euphonium and tuba conference), The University of Saskatoon, and with the New Edmonton Wind Sinfonia (performing Edward Gregson and Bruce Broughton concertos).

Scott began playing tuba in the North Vancouver Youth Band, under the direction of Arthur Smith. Formal training followed with Dennis Miller of the Vancouver Symphony Orchestra, with further studies at the Eastman School of Music. Scott has performed the Calgary Philharmonic, Vancouver Symphony Orchestra, the National Symphony Orchestra of Peru, Vancouver Opera, Vancouver Ballet, Nationasl Ballet Orchestra of Canada and The National Youth Orchestra of Canada.

Non musical interests include reading about aboriginal history and culture, collecting vintage Pogo books, cycling and camping.

Russell Whitehead (trumpet) has released his debut CD, *Prairie Scenes* on the Arktos label in June, 2006 and was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently, he holds the position of Third-Utility Trumpet with the Edmonton Symphony Orchestra, free lances with many of the ensembles in Edmonton, adjudicates throughout Alberta and teaches at the University of Alberta, King’s University College and through his home.

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Student Recital Series
Featuring students from the Department of Music
Free admission

5 Friday, 8:00 pm
Music at Convocation Hall I
Guillaume Tardif, violin
Roger Admiral, piano
Viennese School
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

10 Wednesday, 4:30 pm
Open Seminar
Distinguished Visiting Professor
John Hopkins
"The Three D's: Dedication, Doggedness and Making a Difference"
Free admission

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Music at Convocation Hall

Music at Convocation Hall I

Martin Riseley, violin
Janet Scott Hoyt, piano

Friday, September 21, 2007
7:15 pm *Pre-Concert Introduction*
by **Riana Vermaak**
Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Sonata, Opus 6 (1901)	Georges Enesco
Assez mouvemente	(1881-1955)
Tranquillement	
Vif	

Sonate (1923-27)	Maurice Ravel
Allegretto	(1875-1937)
Blues	
Perpetuum mobile	

Intermission

Sonata, Opus 13 (1876)	Gabriel Fauré
Allegro molto	(1845-1924)
Andante	
Allegro vivo	
Allegro quasi presto	

Martin Riseley, violin
Janet Scott Hoyt, piano

Program Notes

by Melaena Grierson

Georges Enesco (1881 – 1955)

Georges Enesco (Enescu in Romanian) was a Romanian-born composer and violinist whose career spanned seven decades. Enrolled first at the Vienna Conservatory and later at the well-known Paris Conservatoire, he was taught by Gabriel Fauré and counted Maurice Ravel among his contemporaries. Professionally divided between France and Romania as both composer and performer, Enesco frequently drew on Romanian melodies or genres for inspiration, and wrote in a musical language influenced by composers such as Fauré. Between 1937 and 1938 he conducted the New York Philharmonic, but spent his later years in Paris. He was an advocate of contemporary Romanian composers, and also a noted violin teacher; his students included Yehudi Menuen.

Second Violin Sonata Op. 6 (1899)

According to the composer, this work signalled an important development towards his mature compositional style. Written at age 17, it clearly shows the influence of Fauré yet displays Enesco's own unique musical character. Drawing on his national heritage, Enesco was influenced by Romanian folk song in this sonata, yet the influence is subtle and without direct quotations. Enesco was deeply committed to the concept of melody, and this work demonstrates his use of melody to provide unity: the long opening theme is heard throughout the work, reappearing and then transmuting itself into other themes.

The sonata opens with the theme stated by the violin and the piano in unison. Rhythmically ambiguous, the melody evades simple categorization just as the harmonies throughout the work evade simple harmonic categorization, shifting between major and minor modes, influenced by the mobile thirds of Romanian folk music.

This sonata marks the first time that Romanian folk elements were integrated into classical forms, and was the first piece by a Romanian composer to enter the world repertoire.

Maurice Ravel (1875 – 1937)

Most famous for his orchestral work *Bolero*, Ravel was a French composer and performer. Also enrolled at the Paris Conservatoire, he was a student of Fauré and a contemporary of Enesco. His compositional style shows a visible progression, although his musical character was established fairly early in his career. Ravel's use of figured bass shows an attachment to functional harmony, yet he also favoured extended chords such as ninths and elevenths, and experimented with bitonality through chromatic passing tones and unresolved appoggiaturas.

Like his contemporary Debussy, Ravel was also deeply influenced by the exoticisms of the 1899 Paris Exhibition, such as Javanese and Russian musical styles. His use of the North American blues idiom can also be attributed to this fascination with the exotic, and his openness to jazz and bitonality caused considerable comment in the press at the time.

Sonata for Violin and Piano (1923 – 27)

This work premiered during Ravel's four-month tour of Canada and the United States in 1928. Its main element of note, based on Ravel's affinity for the exotic, was the "Blues" movement, the second of the sonata's three movements. Ravel wrote during that same year that composers should be aware of both individual and national consciousness, by the latter meaning the blues and jazz idioms, and he did not understand the reluctance of North American composers to embrace their own national musical styles.

Gabriel Fauré (1845 – 1924)

Composer, teacher, pianist, and organist, Fauré is considered one of the visionaries of French music. As a young boy he attended the École Niedermeyer, an institution devoted to the teaching of choirmasters and organists, in a curriculum based on the restoration of Gregorian chant and the masters of vocal polyphony. One of his piano teachers at this school was Camille Saint-Saëns, who became a lifelong friend. It was also at the École Niedermeyer that Fauré developed his affinity for the church modes, which were to be a recurrent element in his compositional style. In 1896 Fauré became a teacher of composition at the Paris Conservatoire, where he taught both Ravel and Enesco, and from 1905 to 1920 he was the school's director.

Unlike many of his contemporaries, Fauré's compositions are primarily small forms, and his early works in particular were heard primarily in the salon. Fauré anticipated Impressionism, and was an early advocate of the whole tone scale. His harmonic and melodic styles expanded the boundaries of the time period, and he exerted a lasting influence on his contemporaries and those who would come after.

Sonata No. 1 (1875 – 6)

This Sonata is one of the most popular of Fauré's chamber works, and was widely acclaimed upon its premiere. Balancing Classical restraint with Romantic ardour, and integrating his own idiomatic use of modal scales, Fauré achieves a work that is uniquely representative of his contribution to French music.

Written in the classical idiom, the first, second and fourth movements are in sonata form. The first movement opens with free flowing melodic line that extends to the remarkable length of 21 measures, while the second movement contrast a gentle barcarolle rhythm with an intense chromaticism. The brisk third movement conjures up images of Mendelssohn, and the last movement contrasts its opening idea with a syncopated second theme, allowing the violin a brief moment of virtuosity only at the coda.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His other coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, and Great Britain. In Canada he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, Marco Parisotto and Raffi Armenian. His solo and chamber concerts have appeared on national CBC radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He also premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland, in 2002.

He taught as Artist-in-Residence at the Department of Music at the University of Alberta for several years, where with fellow faculty members Stephane Lemelin and Tanya Prochazka he surveyed the complete literature for piano and strings by Brahms and the complete trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet.

He played with the National Arts Center Orchestra as both Guest Concertmaster and then Interim Associate Concertmaster for the 2002-2003 season, and also appeared in chamber music performances there with Pinchas Zukerman and Jon Kimura Parker. While in Ottawa he also appeared with Jamie Parker and Lawrence Vine at the Almonte Town Hall concert series for CBC radio. He was also Guest Concertmaster of the New Zealand Symphony Orchestra in August 2003.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as “The Passionate Englishman” with cellist Tanya Prochazka. More recent releases are ‘From the Library of Joseph Szigeti’ with violinist Guillaume Tardif and “Inspiration” with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, last year’s travels took her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

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and University Symphony Orchestra
with Distinguished Visiting Professor
John Hopkins
Elgar Enigma Variations,
Holst *Hammersmith*
Grainger *Colonial Song*
Admission: $15/adult, $10/stud/sen
Tickets are available at the door

15 Monday, 12:00 pm
Noon Hour Organ Recital
with Visiting Artist Edward Norman
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Alumni In Concert

featuring

Bill Damur, flute
Hiromi Takahasi, oboe
Don Ross, clarinet
Matthew Howatt, bassoon
Suzanne Langor, French horn
Alexandra Munn, piano
and a special performance by the
University of Alberta
Mixed Chorus Alumni Chorus
Jamie Burns, conductor
Helen Stuart, piano

Sunday, September 30, 2007 at 3:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sextour for Piano and Wind Quintet,
Op. 100 (1932–9) — Francis Poulenc (1899-1963)
1. Allegro vivace
2. Divertissement
3. Finale

Bill Damur, flute
Hiromi Takahasi, oboe
Don Ross, clarinet
Matthew Howatt, bassoon
Suzanne Langor, French horn
Alexandra Munn, piano

Nocturne No. 20 (1830, posthumous) — Frédéric Chopin (1810-1849)
arr. Sidney Forrest

Don Ross, clarinet
Alexandra Munn, piano

Hymn to the Sun (AD 130) — Mesomedes of Crete

Don Ross, clarinet

A bouquet of favourites from the past sixty-three years of the University of Alberta Mixed Chorus, concluding with the University of Alberta Cheer Song, arranged by Richard Eaton.

University of Alberta Mixed Chorus Alumni Chorus
Jamie Burns, conductor
Helen Stuart, piano

Reunion 2007
September 27 to 30

DEPARTMENT OF
MUSIC

This afternoon's concert is presented
by the
University of Alberta Alumni Association
and the
Department of Music

Upcoming Events

September
30 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Tchaikovsky *Romeo and Juliet Fantasy Overture*; Vivaldi *Concerto in G Major RV 413 for cello and strings,* Soloist: Kathleen Ludwig
Stravinsky *The Firebird Suite* 1919 version
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

October
1 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Friday, 8:00 pm
Music at Convocation Hall I
Guillaume Tardif, violin
Roger Admiral, piano
Music of the Second Viennese School
Schoenberg *Phantasy for Violin with Piano Accompaniment, Op. 47*
Berg *Piano Sonata, Op. 1*; Webern *Four Pieces for Violin and Piano, Op. 7*; Krenek *Sonata No. 2 for Violin and Piano, Op. 99*; Stravinsky *Duo Concertant*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

10 Wednesday, 4:30 pm
Open Seminar
Distinguished Visiting Professor
John Hopkins
"The Three D's: Dedication, Doggedness and Making a Difference"
Free admission

14 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
and University Symphony Orchestra
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Elgar Enigma Variations,
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Hear's to Your Health
Jacques Després, piano
Debussy's Preludes, Book 1
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
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19 Friday, 2:00-3:30 pm
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October 2nd, 2007
Convocation Hall
8:00 p.m.

In Recital

Shelly Meggison
Oboe

And

Rachel Stefan
Piano

Six Metamorphoses After Ovid for Oboe Solo Opus 49 (1951)
Benjamin Britten (1913 – 1976)

I Pan - *who played upon the reed pipe, which was Syrinx, his beloved.*
IV Bacchus - *at whose feasts is heard the noises of gaggling women's tattling tongues and shouting out of boys.*
VI Arethusa - *who, flying from the love of Alpheus, the river god, was turned into a fountain.*

(Notes by Edward Yadzinski)

Sonate for Oboe and Piano Opus 166
Camille Saint-Saëns (1835 – 1921)

I Andantino
II Allegretto
III Molto allegro

Break (10 minutes)

Sonata for Oboe and Piano (1962)
Francis Poulenc (1899 – 1963)

I Élégie
II Scherzo
III Déploration

Temporal Variations for Oboe and Piano (1936)
Benjamin Britten (1913 – 1976)

I Theme
II Oration
III March
IV Exercises
V Commination
VI Chorale
VII Waltz
VIII Polka
IX Resolution

Hailing from the small town of Jasper, Alberta in Western Canada, Assistant Professor Shelly Meggison joined the University of Alabama faculty in 2005. She earned a Bachelor of Music degree from the University of Lethbridge, and a Master of Music degree from the University Of Cincinnati College Conservatory Of Music, where she has also pursued doctoral studies. Shelly currently holds the principal oboe position with the Tuscaloosa Symphony Orchestra, and has performed with the Hunstville Symphony, the Cincinnati Chamber Orchestra, the Calgary Philharmonic Orchestra, the Richmond Symphony Orchestra, the Evansville Symphony Orchestra, the Kentucky Symphony Orchestra, the Red Deer Symphony Orchestra, the SORG Opera, and the Cincinnati Vocal Arts Ensemble. In February of 2004, she was guest soloist with the Red Deer Symphony Orchestra, performing Marcello's "Oboe Concerto in d minor" and Albinoni's "Concerto for Two Oboes op. 9 no. 12." Shelly previously held the position of Adjunct Professor of Oboe at the Northern Kentucky University.

Rachel Stefan is from Lethbridge, Alberta, where she earned her undergraduate degree in music and first met Shelly. Moving to Edmonton, Rachel completed her Master of Music degree in piano performance with Dr. Patricia Tao and then began her Doctorate of Music in piano performance, studying with Dr. Jacques Després. She is currently in preparation for candidacy examinations and various performances. Rachel has done quite a lot of collaborative work with other musicians over the years of her study. Highlights of 2007 included a collaboration with the ARMTA in a lieder concert, adjudicating at music festivals throughout Alberta, and accompanying the faculty for Musicamp Alberta. Most recently, Rachel played in the USO at the University of Alberta in a performance of Stravinski's Firebird Suite. Next on the list of Rachel's performances will be a solo recital featuring Ravel, De Falla, and Schumann.

DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tanya Prochazka,
Conductor

Convocation Hall

Sunday, September 30, 2007
at 8:00 pm

Arts Building
University of Alberta

The University Symphony Orchestra, 2007-2008
Tanya Prochazka, Conductor

Flute
Lindsay Elford*
Adam Ferland
Leigh Anne Rattray
Stefanie Wermann

Oboe
Christa Eriksson
Matt Jaffray
Alyssa Miller*

Bassoon
Lisa Hryciw
Joanie Simard*

Contra bassoon
Matthew Howatt

Clarinet
Amber Campbell*
Marianne Roos
Tammy Kam
Nita Sankar

Horn
Leif Anderson
Ryan Hemphill
Olwyn Supeene*
Stephanie Wichuck

Trumpet
Eric Crowther
Brian Moyer
Katie Janhsen*
Sara Mills

Trombones
Mark Soares
Craig Goeffic
Maria Harmon

Tuba
Samantha Sobota*

Percussion
Tina Chia
Reg Kachonowski
Stephen Stone*
Roy Coulthard

Piano
Rachel Stefan

Harp
Megan Kan

Violin
Gabor Bartok
Alexandra Campbell
Jee Won Chang
Misun Choi
Janet Chung*
Martine denBok**
Leigh Dyrda
Virginie Gagné**
Quinn Grundy
Miriam Herbold
Yoko Ito
Cynthia Johnston
Amy Kao
Elizabeth Krejcar
Marie Krejcar
Krystal Mah
Justin McKibbin
Sarah Nobary
Krista Quapp
Darrell Soetaert
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Jeanette Comeau*
Kenneth Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz
Avena Ross

Cello
John Fedor
Kevin Kim
Martin Kloppers*
Eric Lam
Kathleen Ludwig
Amy McClary*
Julian Savaryn
Remko van den Hurk

Bass
Blake Chartrand
Kris Chlebek*
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie
Ted Tessier

* denotes Section Leader
**denotes Concertmaster

Program

Romeo and Juliet Fantasy Overture (1881)	Peter Ilyich Tchaikovsky (1840-1894)
Concerto in G Major RV 413 (1720)	Antonio Vivaldi (1678-1741)
I. Allegro	
II. Largo	
III. Allegro	

Kathleen Ludwig, cello

Intermission (15 minutes)

L'Oiseau de Feu	Igor Stravinsky
Suite from the ballet (1919)	(1882-1971)
Introduction	
L'oiseau de feu et sa danse	
Variation de l'oiseau de feu	
Ronde des princesses "Khorovode"	
Danse infernale du roi Kastcheï	
Berceuse, Andante	
Final, Lento maestoso	

Kathleen Ludwig, winner of the 2007 Alberta Baroque Concerto Competition and Scholarship, is in her 4th year, Bachelor of Music, Cello Performance, at the University of Alberta. She is a student of Tanya Prochazka. Kathleen began studying cello at the age of 13 and is also an accomplished pianist having won Silver Medals for both Grade 8 and Grade 10 Royal Conservatory of Music Piano Examinations. Kathleen is a recipient of the Beryl Barns Undergraduate Awards, and Jason Lang Scholarships, and has been on the Dean's Honours List. She is a member of the University Symphony Orchestra, Academy Strings, Madrigal Singers, and performs in chamber ensembles at the University. This summer Kathleen studied with Anthony Elliott, Shauna Rolston, and Roman Borys (of the Gryphon Trio) at the University of Toronto.
After finishing her Bachelor of Music, Kathleen plans to pursue advanced degrees in Music. She enjoys performing and giving recitals and is interested in all types of music.

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University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
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Music at Convocation Hall

Music at Convocation Hall I

Roger Admiral, piano
Guillaume Tardif, violin

Friday, October 5, 2007
7:15 pm *Pre-Concert Introduction*
by **Dr Guillaume Tardif**
Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Symphony No. 5 (1901-1902) IV. Adagietto (Arr. G Tardif)	Gustav Mahler (1860–1911)
Piano Sonata, Op. 1 (1907-8)	Alban Berg (1885–1935)
Phantasy, Op. 47 (1949) In memory of Adolph Koldofsky	Arnold Schoenberg (1874–1951)

Intermission

Four Pieces for Violin and Piano, Op. 7 (1910) I. Sehr langsam II. Rasch III. Sehr langsam IV. Bewegt	Anton Webern (1883–1945)
Variations for Piano, Op. 27 (1936) I. Sehr mässig II. Sehr schnell III. Ruhig fliessend	Anton Webern (1883–1945)
Sonata for Solo Violin No. 2, Op. 115 (1948) I. Allegro deciso II. Adagio III. Allegretto gracioso, con anima, flessibile	Ernest Krenek (1900–1991)
Violin Concerto (1935) To the memory of an angel I. Andante - Scherzo	Alban Berg (1885–1935)

Guillaume Tardif, violin
Roger Admiral, piano

Program Notes

Written by Melaena Grierson

Gustav Mahler (1860–1911)

One of the most well known late Romantic conductor/ composers, Mahler was formally educated at the Vienna Conservatory almost a generation before the advent of Schoenberg and the Second Viennese School. The last in a line of Viennese symphonists that included Mozart, Beethoven, Brahms, Mahler wrote music that was firmly rooted in Wagner and the German lied (song). His melodies are frequently based on Austrian folk tunes, and he drew on expanded tonalities, programmatic elements, and his affinity with the timbres of the symphony orchestra to realize these folk melodies in greatly expanded form. Although his tonalities were often innovative, he did not break with traditional notions of tonality as did later composers, such as those featured on the remainder of tonight's program. Although Mahler occasionally composed in other forms, his output consists primarily of symphony and songs.

Critical responses to Mahler's music within his lifetime were occasionally pejorative and dismissive of his works as insignificant or too ethnically diverse, yet there is no doubt that he influenced later composers such as Schoenberg and Berg. Also, various aspects of his compositional technique, such as the juxtaposition of high and low styles, and use of quotation and parody, were later seen to have foreshadowed the Postmodernist movement.

Symphony No. 5: Fourth movement (Adagietto) (1901–1902)

(Arr. Guillaume Tardif)

The fourth of the symphony's five movements, this is the best known movement of one of Mahler's best known works. One of Mahler's most conventional symphonies, it nevertheless has some non-conventional attributes, such as Mahler's request that it be scored without a key signature. In Mahler's lifetime, the fourth movement was frequently performed by itself, as concert organizers felt that audiences would not accept an entire Mahler symphony.

The fourth movement is marked *sehr langsam* ("extremely slowly") and is characterized by long-breathed melodies and a level of dissonance that, although it usually eventually resolves, lends the movement a remarkable emotional intensity.

Alban Berg (1885–1935)

Berg's interest in composition did not begin until the age of 15, and he had little formal training in the practice before he began formal studies with Schoenberg in 1904. Schoenberg remained Berg's teacher until 1911, and also became his friend and mentor. Although some of Berg's early music caused a riot among the audience and that performance had to be halted, his later music, particularly excerpts from his opera *Wozzeck*, enjoyed more audience appreciation. Berg's mature compositional style frequently employed serialism, but with a tonal flavour, and he was fond of inserting quotes from other music within his compositions.

Piano Sonata Op. 1 (1907–8)

Written as a graduating composition from Berg's formal lessons with Schoenberg, this work is a culmination of several of Berg's early piano sketches. Based loosely in B minor, the tonality nevertheless has an undefined feeling due to frequent and extensive chromaticism, whole tone scales, and shifting key areas. The work is in classical sonata form, using the expanding variation idea endorsed by Schoenberg.

Arnold Schoenberg (1874–1951)

Austrian-born Schoenberg was one of the most influential composers and teachers of the twentieth century. Advocating a complete break with tonality, Schoenberg expanded the definition of European art music well past the comfort zone of his audiences, yet his techniques were strongly embraced by his contemporaries and have had a lasting influence on art music compositional styles. He is best known for his development of the 12-tone compositional style, a type of serialism. Based on a "tone row", a fixed arrangement of the 12 chromatic tones, each of the tones must be sounded according to its order in the tone row before the next tone can be heard. Depending on the arrangement of the individual notes in the tone row, the resulting composition can have tonal implications (as in Berg's *Violin Concerto*) or it can be completely chromatic (atonal).

A growing disparity between the composers and the concert-going public prompted Schoenberg in 1918 to found the Society for Private Musical Performances, designed to be a supportive, non-commercial atmosphere in which composers in non-traditional styles could arrange to have their work heard by other composers and proponents of the new styles. The Society had over 400 members at its strongest, and ran for three years before closure due to economic reasons.

Phantasy for Violin with Piano Accompaniment, Op. 47 (1949)

Intensely expressive, *Phantasy* is marked by Schoenberg's use of the juxtaposition of extremes between elements such as dynamics or mode of attack. Divided into sections of distinctive characters, the work engages the listener in constant change, yet is tied together by Schoenberg's technique of developing variation, which allows each individual theme to develop naturally from its predecessor while also exploring its own unique personality.

Composed near the end of his life, *Phantasy* is one of Schoenberg's last compositions, and is fully representational of his use of the 12-tone technique.

Anton Webern (1883–1945)

One of Schoenberg's devotees from the Second Viennese School, Webern is best known for his particularly rigorous and all-encompassing notions of serialism. Textually, his instrumentation was often very sparse, and structurally, his works made increasing use of classical idioms such as canon form. Webern's compositional style was less expressionistic than that of Schoenberg, and he was known for his emotional detachment.

Variations for Piano, Op. 27 (1936)

One of the best known works of his later period, the name *Variations* is ambiguous since the piece is structured in sonata form, with ternary and binary structures in the first two movements, and the variations occurring in the last movement. Webern wrote the last movement first, and intended the whole to be a kind of suite.

Four Pieces for Violin and Piano, Op. 7 (1910)

The first piece of this opus was Webern's first published composition in an avant-garde Viennese publication in 1912. The work likely premiered in 1911 at a concert that featured works by Schoenberg's students, but was unpublished in its entirety until 1922.

Ernst Krenek (1900–1991)

The Austrian-born Krenek moved in the same circles as the Second Viennese School. He was good friends with Berg and Webern, and was briefly married to Mahler's daughter. Hugely prolific, Krenek composed for almost 70 years and produced about 240 numbered works.

Drawing on various inspirations throughout his long career, Krenek composed in a number of different compositional styles. Although he composed music in the 12-tone technique and in fact composed the first 12-tone opera, *Karl V*, he did not employ this technique exclusively and at times would endorse a more accessible, tonal, compositional approach. In this spirit, some of his works show a clear influence from Stravinsky, and other works draw from the jazz idiom. In later years, he composed both electronic and aleatoric music.

Sonata for Solo Violin No. 2, Op. 115 (1948)

I. Allegro deciso
II. Adagio
III. Allegretto gracioso, con anima

This work is representative of the period around the 1950s in which Krenek displayed his fascination for serialism. Using the 12-tone row, the piece is written in classical sonata structure. The work is rarely performed, and its inclusion on the program offers Edmonton audiences an opportunity to explore the more elusive repertoire of the 12-tone composers.

Anton Berg (1885–1935)

Violin Concerto: First movement (Andante-Allegretto) (1935)

Berg's *Violin Concerto*, composed near the end of his life, is probably his best known and most often performed piece. A fusion of tonality with 12-tone serialism, the work also features quotations from folk music, Bach, and Beethoven. This fusion is facilitated by the concerto's tone row, which has strong tonal groupings, such as a set of three notes outlining a D major triad, followed by another set outlining an A minor triad (a classically tonal progression). The tone row also features a grouping in which the first four odd-numbered notes correspond to the four open strings of the violin, and its last four notes, which comprise part of a whole-tone scale, are also the first four notes of the Bach chorale melody *Es ist genug (It Is Enough)* which is quoted and expanded upon in the last movement of the concerto.

The work is composed in two movements, each with two divisions. The first movement contains an Andante set in classical sonata form, followed by the dance-like Allegretto.

Guillaume Tardif
Appearances as violin soloist and chamber musician in Canada, the United States, Peru, South Korea, Brazil, Norway, Sweden, Hungary, Austria, the Netherlands, in venues such as Alice Tully Hall (NYC), Glenn-Gould Studio (Toronto), Eastman Theater (Rochester, NY), Itamaraty Palace (Brasilia), National Academy of Sciences (Budapest), Artpia Theater (Daegu, Korea). Collaborated with many leading artists and colleagues in recital and chamber music. Performances on radio and TV, on Canadian and international networks, including a documentary feature about an original composition. Founder and conductor, Eastman String Ensemble (2002-2003). Soloist or leader with groups such as the Lima Philharmonic, Paraiba Symphony, Mesa Symphony, Amadeus Ensemble, Remenyi Ensemble, the Green Arts Orchestra, Brandon Chamber Players, Canadian Chamber Orchestra.

Associate Professor, Department of Music, University of Alberta. Doctor of Musical Art (Eastman School, University of Rochester), Maîtrise and Premier Prix de Violon (Conservatoire du Quebec). Violin studies with J. Angers, M. Hammer, L. Fenyves, L. Elson, D. Lowe, O. Krysa, W. Preucil, and I. Kaler. Recipient of various scholarships, research grants. Laureate at the Canadian Music Competition (1995, 1996). CD recordings (Virtuoso Encores 2004, From the Library of Szigeti 2006), arrangements and cadenzas, pedagogical works for the violin. Frequently invited to adjudicate in Canada. President of the Alberta String Association in 2004-2005, hosted the Banff ASA Conference and Calgary Student Showcase. In 2007, was invited as Visiting Professor at Andong University, Korea, and as a guest lecturer at universities in Brazil and Norway. www.guillaume.tardif.com.

Roger Admiral
Roger Admiral studied at the University of Western Ontario (BMus, Honours) and the University of Alberta (MMus, DMus). His main teachers were Virginia Blaha, Peter Smith and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in Salzburg. Roger coaches contemporary chamber music at the University of Alberta.

Roger was a founding member of the award-winning Hammerhead Consort. He is currently a member of *Duo Kovalis* with Montreal percussionist Philip Hornsey. In recent years Roger has performed with baritone Nathan Berg at Lincoln Center (New York City) and as soloist with New Music Concerts (Toronto) conducted by Robert Aitken. Later this month Roger will play solo recitals in Winnipeg and Milwaukee. Along with Andriy Talpash, Roger created Plexoos Ensemble in Edmonton. This contemporary music ensemble will have its inaugural concert on February 16, 2008 at Convocation Hall.

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Jacques Després, piano *Debussy's Preludes, Book. 1*
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
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22 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $15/adult, $10/studt/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Admission: $15/adult, $10/stud/sen
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Lecture Recital

Eleni Pappa
Candidate for the Doctor of Music Degree
in Piano Performance

Friday, October 12, 2007 at 5:00 pm
Studio 2-7
Fine Arts Building

Program

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

DEPARTMENT OF
MUSIC

Lecture

Helmut Lachenmann: *Serynade for Piano*

A New Context for an "Old" Sound

Intermission

Serynade (1997)	Helmut Lachenmann (b. 1935)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Pappa.

Ms Pappa is a recipient of Izaak Walton Killam Memorial Scholarship.

Upcoming Events

October
14 Sunday, 8:00 pm
University Symphony Orchestra
with Senior Edmonton Youth Orchestra
and the University of Alberta Symphonic
Wind Ensemble
Distinguished Visitor
John Hopkins, Guest Conductor
Wagner *Meistersingers Overture*
Elgar Enigma Variations,
Holst *Hammersmith*, Opus 52
Grainger *Colonial Song*
Sarah Hopkins Past Life Melodies and
Honour the Earth
Admission: $15/adult, $10/stud/sen
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Ovations Visiting Artist Recital
Richard Goode, piano
Works by Bach, Haydn, Brahms, Debussy,
and Chopin
Admission: $40/adult, $30/senior,
$10/student. Advance tickets are available
exclusively at TIX on the Square, 420-1757, or from the Edmonton Chamber
Music Society, 433-4532

21 Sunday, 8:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Program will include works by Kreek, Enns
Villette and Brahms
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively
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22 Monday, 8:00 pm
University of Alberta and Grant MacEwan
College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $15/adult, $10/studt/sen
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24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively
at TIX on the Square, 420-1757

28 Sunday, 8:00 pm
Music at Convocation Hall II
Visiting Artists Emerado
Rosemarie van der Hooft,
mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano
Paired to Perfection - Works by Purcell, JS
Bach, Esteve, Beethoven, Rorem, Larsen,
Argento, and Weill
Admission: $20/adult, $15/senior,
$10/student. Advance tickets are available
exclusively at TIX on the Square, 420-1757

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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University Symphony Orchestra
with the
Senior Edmonton Youth Orchestra
and the
University of Alberta
Symphonic Wind Ensemble

Distinguished Visitor
John Hopkins, Guest Conductor

Convocation
Hall

Sunday,October 14, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Senior Edmonton Youth Orchestra

Overture to The Mastersingers of Nuremburg (Die Meistersinger von Nuernberg) (1867)	Richard Wagner (1813-1883)

University of Alberta Symphonic Wind Ensemble

Hammersmith (1930)	Gustav Holst (1874-1934)
Colonial Song (1911/1918)	Percy Aldridge Grainger (1882-1961)
Past Life Melodies (1991) Honour the Earth (2000)	Sarah Hopkins (b.1958)

Intermission

University Symphony Orchestra

Enigma Variations, Op. 36 (1899)	Edward Elgar (1857-1934)

Enigma	Andante
C.A.E.	L'istesso Tempo
H.D.S-P.	Allegro
R.B.T.	Allegretto
W.M.B.	Allegro di molto
R.P.A.	Moderato
Ysobel	Andantino
Troyte	Presto
W.N.	Allegretto
Nimrod	Adagio
Dorabella	Intermezzo-Allegretto
G.R.S.	Allegro di molto
B.G.N.	Andante
***	Moderato
E.D.U.	Finale Allegro

John Hopkins

Born in England, John Hopkins was appointed Australian Broadcasting Commission (ABC) Director of Music in 1963. His prior positions had included Assistant Conductor of the BBC Scottish Orchestra, Chief Conductor of the BBC Northern Orchestra (now BBC Philharmonic) and Conductor of the National Orchestra of New Zealand Broadcasting Service (now the New Zealand Symphony Orchestra). For most of the six years he was in New Zealand he was the Musical Director of the New Zealand Opera Company. He conducted over 100 opera performances in New Zealand and helped launch many young singers in their careers.

From 1973 to 1986 he was the founding Dean of the School of Music at the Victorian College of the Arts in Melbourne, Australia, and from 1986 to 1992 was the Director of the Sydney Conservatorium of Music. Since leaving the Sydney Conservatorium he has continued to be very active as conductor, administrator and educator in Australia, New Zealand and South Africa. He now devotes most of his time to teaching conducting at the University of Melbourne, where he is Professorial Fellow in conducting.

For more than a decade he was conducting famous opera singer Kiri Te Kanawa's concerts in Australia, New Zealand and Japan. He also conducted the Australian Opera and the Victorian State Opera in a wide range of works from Mozart and Puccini to Sculthorpe and Conyngham.

In addition to his life as conductor and administrator John Hopkins has been conducting Youth Orchestras and orchestras at Music Camps in Australia and New Zealand for half a century. He is one of the most highly respected youth music educators in Australia and New Zealand. All of the professional players of the present and past few generations of musicians in those countries have been inspired and deeply influenced in their musical education by John Hopkins.

He has been the recipient of several awards including the Order of the British Empire (OBE) in 1970 and the Queens Jubilee Medal in 1977.

Program Notes

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was a the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hanmmersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets.* His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

The works for military band by Holst have become masterworks in the genre. The folk influence in both of the Suites for Military Band are countered by the atmospheric sound found in ***Hammersmith, Prelude and Scherzo***, written in 1930. Holst was commissioned by the BBC to write the work, twenty years after he wrote both the *First Suite in Eb* and the *Second Suite in F*. *Hammersmith* did not receive it's expected premiere performance, and was not performed until 1932, when the United States Marine Band, conducted by Captain Taylor Branson, performed the piece at the American Bandmasters Association convention. The work depicts Holst's impressions of the town of Hammersmith, a borough west of London. The town sits on the Thames river, and the undulating bassline that opens the work suggests the murky and slow moving river as Holst would have seen it. This thematic idea is contrasted by the more lively Vivace sections, in which Holst portrays the bustling of the Hammersmith marketplace and the residents making their way through the town. This duality is further emphasiszed by Holst's use of bitonality throughout the work. The opening bassline begins in F minor, while the melodic line of the horns is composed in E major. Despite this obvious tonal discrepancy, Holst magically weaves the two into one seamless idea. The vivace is a contrapuntal masterpiece, and further confirms the dualistic nature of the piece by juxtaposing the subject in 2/4 against a jaunty 6/8 dance-like countersubject. The work has been hailed as one of the most well crafted of his works, displaying contrapuntal virtuosity with brilliant tonal manipulation.

Percy Aldridge Grainger (1882 – 1961) was born at Brighton, Victoria, Australia. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now famous *Piano Concerto in A minor.* Grieg's love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, Grainger collected songs from folk-singers and made many famous arrangements from these.
In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original musical thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Colonial Song (1911) was composed as a piano piece, and given by Grainger as a Yule or Christmas gift to his mother. He listed the work as the first in a series called “Sentimentals”; it remains as the lone contribution to the intended series. The original tune was composed by Grainger to evoke the folk melodies that he collected throughout his lifetime. Grainger later rescored the piano piece in a setting for soprano, tenor, harp and orchestra and gave many performances of this version in the early spring of 1913. The arrangement for band was prepared by Grainger in 1918, and has become an important work in the repertoire for wind band. As was the case in much of his music, *Colonial Song* was written to suggest the varied interpretations of melodies by folk singers, and Grainger includes opportunities to stretch the melodic line through various tempo markings and meter changes. The dynamics range from pianissimo to fortisissimo, often in a matter of beats and often across the orchestration of the entire ensemble.

Sarah Hopkins (b. 1958) is a unique Australian composer-performer, highly acclaimed for her visionary music and inspiring performances for cello, harmonic overtone singing, handbells, choir and the celestial ***Harmonic Whirlies*** of her own creation.

Sarah combines an open-hearted spirituality with the steely rigour demanded of her craft and makes wonderful music. Her choral, ensemble and orchestral compositions are regularly performed around the globe and her music is studied and performed in Australian schools and universities. Sarah's creation, the ***Harmonic Whirlies*** - beautiful musical instruments and powerful vibrational healing tools - are available worldwide along with her CD recordings **Honour the Earth**, **Reclaiming the Spirit, Sky Song** (in collaboration with Alan Lamb) **Australia: Sound of the Earth** (with Steve Roach and David Hudson) and **Sounds of Global Harmony** (in collaboration with the Gyuto Monks of Tibet, Anne Norman and Chris Neville).

Sarah's versatile and portable style of performance enables her to participate within a wide variety of settings including International Arts and Music Festivals, Corporate Events, Folk and World Music Festivals, Community Arts Centres, Universities and Schools.

Past Life Melodies (1991)
Arranged for Concert Band with Harmonic Whirlies and optional Didgeridoo by Benjamin Northey (2004)

Past Life Melodies has been described as “a profound work which blends European antiquity with Aboriginal songlines and then transports one to Nepal, the roof of the world, where monks are chanting”. (Stuart Phillpot).

It was composed by Sarah Hopkins in 1991 for mixed voice a capella choir commissioned by St. Peters Chorale, Brisbane, Australia. This arrangement by Northey was first performed by the University of Melbourne’s Symphonic Wind Band in 2004.

Sarah writes:
Compositionally, I trust the power of the simple, direct and heartfelt; and am guided by my intuition. Sometimes dreams and visions inspire my music. Often melodies literally “sing through” me which was the case in creating *Past Life Melodies*. I call them “Soul Songs”; they come spontaneously and embrace many cultural and world music influences including Celtic, African, Hebrew, Aboriginal and Islander....

The inspiration for *Past Life Melodies* came from two soul songs which sang through me in 1988 and 1990 during a time of deep grief and immediately it was a melody of profound connection, known and remembered, as though it were a song from a past lifetime.

The aboriginal inspired chant sang through me in May 1990 in Darwin, as if there was an old aboriginal woman chanting deep inside me.

The Harmonic Overtone section was inspired by Mongolian Harmonic chanting, which I first heard in 1981 whilst traveling in Germany. This magical sound resonated deeply within my soul and inspired me to learn this unusual form of chanting. In the final section of *Past Life Melodies* the mystical sound of harmonic overtones weave and dance like spirit voices linking heaven and earth.

Sarah Hopkins
Honour the Earth (2000)
Arranged for Concert Band with Harmonic Whirlies (and optional didgeridoo) by Steven Stanke from the original version for Choir and Orchestra called *Honour the Earth as Your Mother* in 2007.

Sarah writes:
Honour the Earth is a song of grateful praise to Mother Earth and a plea for all of us to honour her.

It brings together many cultural influences from the "Earth Tribes": native American, African, Celtic, Aboriginal and Mongolian; as well as the music of nature herself – bird calls and flowing streams.

All the different chants and melodies within the piece literally "sang through me" during its creation.

The following prose written by Sarah is often recited at the front of the stage as an introduction to the piece:

We are living in powerful times.
Opportunities abound for us all to fulfill our souls' callings
And become the wondrous beings we truly are.
See the living spark of the divine in all people and all things;
Honour it and love it absolutely.
Honour the Earth as your Mother,
Honour the earth as your friend
See her beauty and be nourished and cleansed
By her pure waters…
Sing songs of grateful praise for her abundant blessings
Right here and now in our lives…
Know that each one of us has our special part to play;
No-one greater than another…
And that it is time for all of us to be living our dreams,
Fully manifesting heaven on earth now!
Sarah Hopkins, 26 June, 2000

The original work *Honour the Earth as Your Mother* was commissioned by Korowa Anglican Girls' School, Melbourne and first performed in Melbourne in September 2000. This version for concert band was first performed in Melbourne on May 6, 2007, by the RAN Band conducted by Steven Stanke.

Senior Edmonton Youth Orchestra

First Violin
Ahbeen Cho
Emily de Caen
Erin Dockery
Lesley Dolman
Sarah Frank*
Michele Freund
Duncan Gommerud
Claudia Gonzalez
Monique Heinz
Heather Mickalyk
Emaline Montgomery
Emilie-Anne Neeland
Diana Sapozhnikov*
Douglas Scott
Andree Stuart
Gabriele Thielmann
Lauren Tyrell
Giovanni Ursella
David Wan

Second Violin
Athena Anders
Hilary Bakker
Maria Cherwick
Emily Comeau
Lesley Dolman*
Kevin Fan
Mollie Grundy
Bryan Hamm
Julia Hassenrik
Matthew Heesing
Alban Junkind
Kristen Langeste
Stefan Lazurko
Jenny Lee
Joni Soans
Arlan Vriens
Michael Wasyliw
Natalie Webster
Cameron West

Viola
Veronica Frank
Emma Ingen-Housz
Tenkai Luong
Tysei Luong
Haley Wolgien*

Cello
Marcus Becker*
Nick Bergen
Jennifer Chow
Tess Crowther
Kathleen de Caen*
Julia Dolman*
Jacob Gramit
Rebecca Lysay
Kurt Marko
Kayla Nickel
Christopher Scott
Claire Simpkin
Kate Woodman

Bass
Kristopher Chlebek*
Mackenzie Cooper
Ryan Hemphill
Matthew Lazarowich
Troy Majewski
Evan Stewart
Murray Wood

Harp
Emilie-Anne Neeland
Samantha Spurrier

Piano
Keat Machtemes

Flute
Misty Evans*
Annette Rolleman
Joel Wyngaarden
Twila Bakker
Jessica mcMillan

Oboe
Christa Eriksson*
Noelle Byer
Julie Robertson

Clarinet
Amber Campbell*
Ianna Ings
Janna Trace

Bassoon
Kevin Harris*
Matthew Nickel

Horn
Stephanie Wichuk*
Michael Clark
Peter Clark

Trumpet
Eric Crowther*
Eric Campbell
Sara Mills

Trombone
Keat Machtemes*
Kaleen Clark

Bass Trombone
Anthony Skepple

Tuba
Heather Sager*
Sara Marsh

Percussion
Jonathan Taylor*
Duane Clark
Murray Smith

***Principal**

University of Alberta Symphonic Wind Ensemble

Flute
Lindsay Elford
Rebecca Hamilton
Elizabeth Hawrelyk
Mary Grace Johnstone
Leigh-Anne Rattray*
Stefanie Wermann

Oboe
Christa Erikson
Matt Jaffrey
Alyssa Miller*

Bassoon
Lisa Hryciw
Joanie Simard*

Clarinet
Amber Campbell*
Rebecca Akierman
Mien Jou (bass)
Ashley Callihoo (bass)
Tammy Kam
Christopher Mann
Morgan Richardson
Marianne Roos
Nita Sankar
Kim Shire
Rachael Soong
Janna Trace

Saxophone
Allison Balcetis* (alto)
Jayson Erickson (bari)
Thomas Goulet (tenor)
Thomas Hay (alto)
Michael Morimoto (alto)

Trumpet
Ian Burgess*
Eric Crowther
Katherine Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer
Chris Petterson

Horn
Leif Anderson
Lauren Baril
Rachel Erdmann
Ryan Hemphill
Stephanie Wichuck*

Trombone
David Galloway
Craig Goueffic*
Maria Harmon
Nelson Knutson (bass)
Anthony Skepple

Euphonium
Amy Beinert*
Lawrence Dommer

Tuba
Samantha Sobota*

Percussion
Jenna Anderson
Tina Chia
Stephen Stone*
Francis Tenorio
Reg Kachonowski

Piano
Kelly Kim
Chris Petterson (aux)

Harp
Megan Kan

String Bass
Monica Jenkins

***denotes section leader**

University Symphony Orchestra

Flute
Lindsay Elford
Adam Ferland
Leigh Anne Rattray
Stefanie Wermann*

Oboe
Christa Eriksson
Matt Jaffray
Alyssa Miller*

Bassoon
Joanie Simard*

Contra bassoon
Matthew Howatt

Clarinet
Amber Campbell
Marianne Roos*
Nita Sankar

Horn
Leif Anderson
Ryan Hemphill
Olwyn Supeene*
Stephanie Wichuck

Trumpet
Eric Crowther
Brian Moyer
Katie Janhsen*
Sara Mills

Trombone
Mark Soares
Craig Goueffic
Maria Harmon

Tuba
Samantha Sobota*

Percussion
Tina Chia
Reg Kachonowski
Zach Smith
Stephen Stone*

Violin
Gabor Bartok
Alexandra Campbell
Jee Won Chang
Janet Chung
Martine denBok*
Virginie Gagné**
Quinn Grundy
Miriam Herbold
Yoko Ito
Amy Kao
Elizabeth Krejcar
Marie Krejcar
Krystal Mah
Justin McKibbin
Sarah Nobary
Krista Quapp
Darrell Soetaert
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Jeanette Comeau*
Kenneth Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz
Avena Ross

Cello
John Fedor
Kevin Kim
Martin Kloppers
Eric Lam
Kathleen Ludwig*
Amy McClary
Julian Savaryn
Remko van der Hurk

Bass
Blake Chartrand
Kris Chlebek
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie
Ted Tessier

*** denotes Section Leader**
****denotes Concertmaster**

Upcoming Events

October

17 Wednesday, 5:00 pm
Hear's to Your Health
Jacques Després, piano
Debussy's Preludes, Book. 1
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre, UniversityHospital
Free admission

19 Friday, 2:00-3:30 pm
Piano Masterclass
Ovations Visiting Artist Richard Goode
Free admission

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Richard Goode, piano
Works by Bach, Haydn, Brahms, Debussy, and Chopin
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Leonard Ratzlaff, Conductor
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University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
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24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
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420-1757

28 Sunday, 8:00 pm
Music at Convocation Hall II
Visiting Artists Emerado
Rosemarie van der Hooft, mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano
Paired to Perfection - Works by Purcell, JS Bach, Esteve, Beethoven, Rorem, Larsen, Argento, and Weill
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

29 Monday, 10:00 am - 2:00 PM
Masterclass with **Emerado**
Nicholas B Knoppers Hall
The King's University College
Public admission: $5 at the door

November

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 8:00 pm
Master of Music
Choral Conducting Recital
Free admission

9 Friday, 8:00 pm
Symphonic Wind Ensemble
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
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Noon-Hour Organ Recital

featuring

Organist

Edward Norman

Visiting Artist

Monday, October 15, 2007
at 12:00 pm

Convocation
Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Festival Fanfare	Kenneth Leighton (1929-1988)
Chorale Prelude: Vater unser im Himmelreich	Georg Bohm (1661-1733)
Prelude and fugue in D (BWV 532)	Johann Sebastian Bach (1685-1750)
Fantasia and fugue on BACH	Franz Liszt (1811-1886)
Two Czech pieces:	
Cesta Ticha (Way of Silence) (1964)	Lubos Sluka (b. 1928)
Toccata (from Four Pieces for Organ)	Milos Sokola (1913-1976)

N.B.: Recording is not permitted without written consent from the performer(s).

Edward Norman is currently Music Director of St. George's Anglican Cathedral in Kingston, Ontario, having been appointed last September. He was born in the UK and studied with Harold Darke at the Royal College of Music, London, where he won the Haigh Prize for organ. Emigrating to Canada, he later studied with Hugh MacLean at UBC. For many years Ed was Music Director at St. John's Anglican Church, Shaughnessy, in Vancouver, was the organ instructor at UBC, and organist for the Vancouver Symphony Orchestra. He left Vancouver in 2001 to go to First Presbyterian Church of Pittsburgh, PA where he was Music Director for four years. He has worked as a music-producer with CBC radio in Vancouver and is now - in addition to his cathedral duties - a freelance record-producer and engineer. He has frequently been heard as recitalist, accompanist and continuo player on CBC radio, and Canadian concert appearances have included the 2000 Vancouver International Festival and the 1999 RCCO Convention in Hamilton. More recent concert appearances have included Trinity Christian College, Chicago, Mount Royal College, Calgary, an inaugural recital in Vancouver on Christ Church Cathedral's new Kenneth Jones organ, and a concert at Fitzwillliam College, Cambridge University, England. In addition to extensive appearances in Canada, he has also performed in the UK, Poland and Germany, and made guest appearances with the YNSO in Tokyo in 2002 and 2004.

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Jacques Després, piano
Debussy's Preludes, Book 1
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
University Hospital
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University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Kreek *Taaveti Laulu*
Villeti *O Salutaris*; *Hymne à la Vierge*
Enns *Te Deum*
Brahms *Drei Quartette*
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Laura Loewen, piano
Paired to Perfection - Works by Henry Purcell, JS Bach, Pablo Esteve, Beethoven
Mozart, Libby Larsen, Ned Rorem,Dominick Argento and Kurt Weill
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

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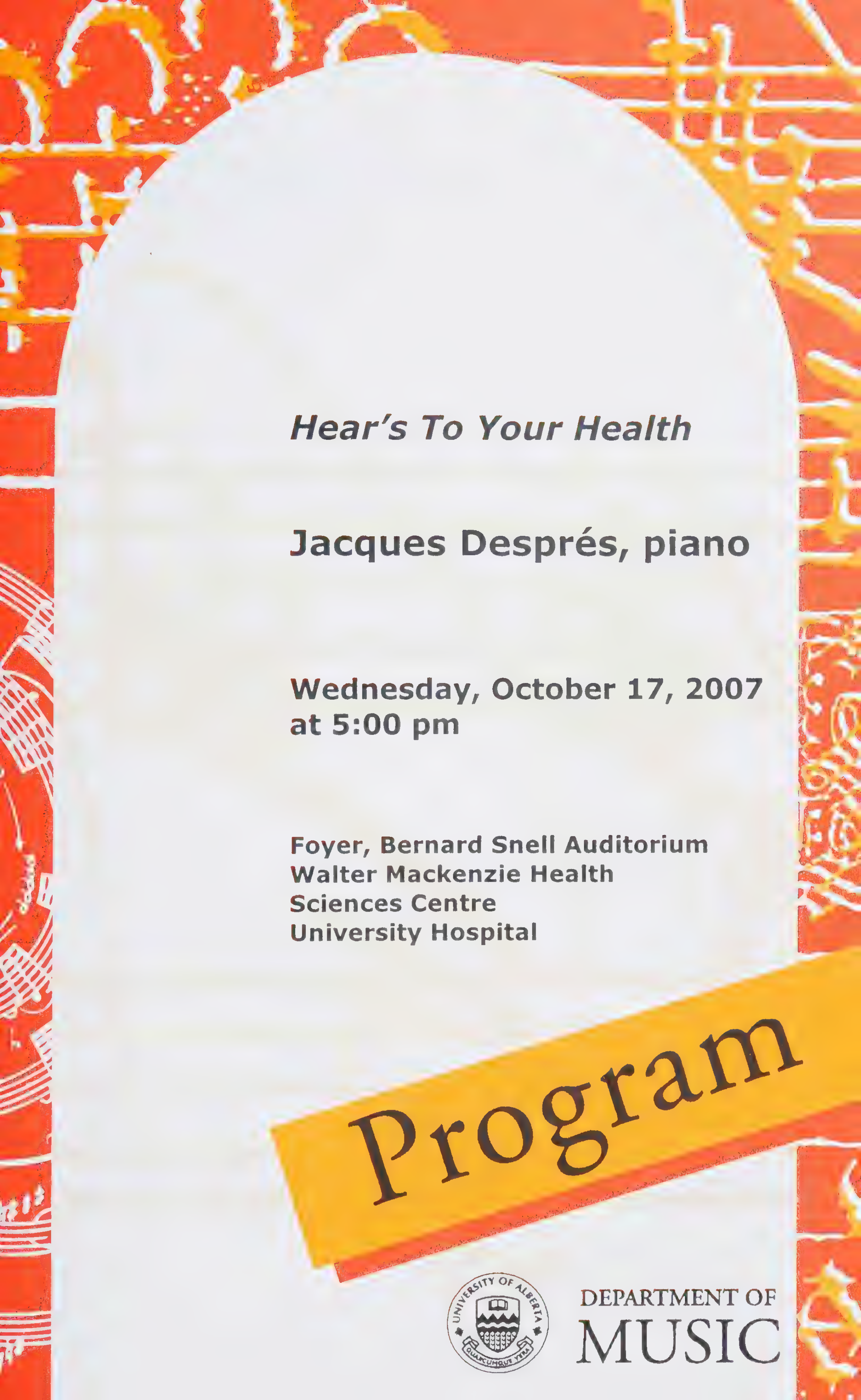


Hear's To Your Health

Jacques Després, piano

Wednesday, October 17, 2007
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health
Sciences Centre
University Hospital

Program

UNIVERSITY OF ALBERTA

DEPARTMENT OF
MUSIC

Program

Preludes, Book 1 (1909-10) Claude Debussy

1. Danseuses des Delphes (Dances of the Delphi) (1862-1919)

2 .Voiles (Veils)

3. Le vent dans la plaine (Wind in the Plain)

4. Les sons et les parfums tournent dans l'air du soir
(Sounds and Perfumes turn in the Evening Air)

5. Les collines d'Anacapri (The Hills of Anacapri)

6. Des pas sur la neige (Footprints in the Snow)

7. Ce qu'a vu le vent d'Ouest (What the West Wind Saw)

8. La fille aux cheveux de lin (The Girl with the Flaxen Hair)

9. La sérénade interrompue (The Interrupted Serenade)

10. La Cathédrale engloutie (The Sunken Cathedral)

11. La danse de Puck (Puck's Dance)

12. Miinstrels

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, **Jacques Després** has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Dr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Highlights of the past few seasons included performances of Rachmaninov's *Rhapsody on a Theme by Paganini* and the *Brahms Piano Concerto No. 2*; the critically acclaimed world-release recording of the complete keyboard works by Joseph Martin Kraus on Naxos, and on Arktos, the world premiere recording of *The New Goldberg Variations* with cellist Tanya Prochazka as well as *Ballade*, featuring solo works by Hétu, Debussy, Brahms and Chopin. In addition to scheduled concerts, in the 2004/2005 season, Dr. Després continued his association with Naxos by recording the complete works for violin and piano by Kraus with American violinist Walter Schwede.

Dr Després completed his doctorate at the State University of New York at Stony Brook and holds a Master's degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries.

He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Dr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He has recorded for the Eroica, VDE/Gallo, Naxos and Arktos CD labels.

Upcoming Events

October
19 Friday, 2:00-3:30 pm
Piano Masterclass
Visiting Artist Richard Goode
Free admission

20 Saturday, 8:00 pm
Ovations Visiting Artist Recital
Richard Goode, piano
Works by Bach, Haydn, Brahms, Debussy, and Chopin
Admission: $40/adult, $30/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757, or from the Edmonton Chamber Music Society, 433-4532

21 Sunday, 8:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Kreek *Taaveti Laulu*
Villeti *O Salutaris*; *Hymne à la Vierge*
Enns *Te Deum*
Brahms *Drei Quartette*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

22 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Program will include works by Duke Ellington, Hoagy CarmichaelCole Porter, George Gershwin, Dominic Spera, and Chuck Sayre
Admission: $15/adult, $10/studt/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

28 Sunday, 8:00 pm
Music at Convocation Hall II
Visiting Artists Emerado
Rosemarie van der Hooft, mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano
Paired to Perfection - Works by Purcell, JS Bach, Esteve, Beethoven, Mozart, Larsen, Rorem, Argento and Weill
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

29 Monday, 10:00 am - 2:00 PM
Masterclass with **Emerado**
Nicholas B Knoppers Hall
The King's University College
Public admission: $5 at the door

November
5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Ovations

Richard Goode, piano

Distinguished Visiting Artist

Saturday, October 20, 2007
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Co-sponsored by the
Edmonton Chamber Music Society

Program

DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in G Minor,
BWV 885 (Book II) (1742)
Four Sinfonias (1723)
- E Major, BWV 792
- E minor, BWV 793
- G minor, BWV 797
- E-flat Major, BWV 791

Prelude and Fugue in B Major, BWV 892, Book II (1742)

John Sebastian Bach
(1685-1750)

Sonata in D Major (Hoboken XVI:24) (1773)
- Allegro
- Adagio
- Presto

Franz Joseph Haydn
(1737-1806)

7 Fantasien, Opus 116 (1892)
- No. 1 Capriccio in D Minor
- No. 2 Intermezzo in A Minor
- No. 3 Capriccio in G Minor
- No. 4 Intermezzo in E Major
- No. 5 Intermezzo in E Minor
- No. 6 Intermezzo in E Major
- No. 7 Capriccio in D Minor

Johannes Brahms
(1833-1897)

Intermission

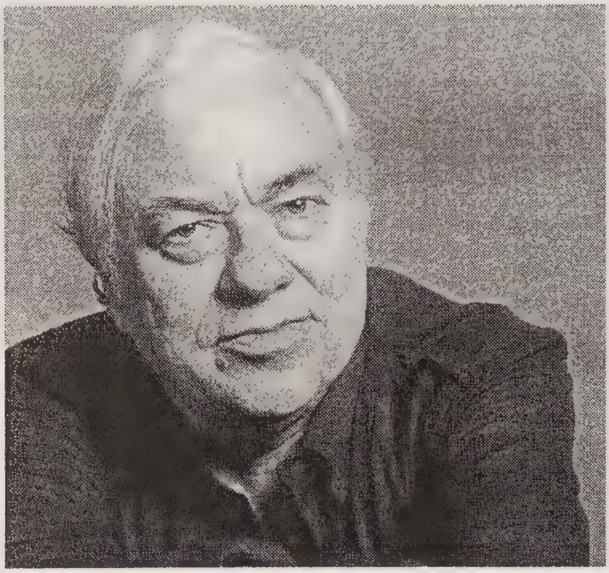
Three Preludes
- La cathédrale engloutie (Book I) (1910)
- Ondine (Book II) (1913)
- General Lavine – Eccentric (Book II) (1913)

Claude Debussy
(1862-1918)

Impromptu in F-Sharp Major, Op. 36 (1839)
Three Mazurkas
- G Major, Op. 50, No. 1 (1842)
- C Major, Op. 24, No. 2 (1833)
- C-Sharp Minor, Op. 50, No. 3 (1842)

Nocturne in B Major, Op. 62, No. 1 (1846)
Polonaise in F-Sharp Minor, Op. 44 (1841)

Frédéic Chopin
(1810-1849)



Richard Goode has been hailed for music making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, and acclaimed Nonesuch recordings, he has won a large and devoted following. In an extensive profile in The New Yorker, David Blum wrote: "What one remembers most from Goode's playing is not its beauty—exceptional as it is—but his way of coming to grips with the composer's central thought, so that a work tends to make sense beyond one's previous perception of it.... The spontaneous formulating process of the creator [becomes] tangible in the concert hall." According to the New York Times, "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself."

This season, Richard Goode will be perform and curate a multi-event residency at the South Bank Centre in London as this year's Artist-in-Residence. In 2007-2008, he will also give recitals in such cities as: Berlin, Paris, Milan, Toronto, New York, Chicago, Philadelphia, and Berkeley. His orchestral appearances will include: the Boston Symphony Orchestra under the baton of James Levine at Tanglewood, the London Philharmonic with Kurt Masur, the Concertgebouw Orchestra with Ivan Fisher, the New York Philharmonic with Sir Colin Davis, the San Francisco Symphony with Alan Gilbert, and the Radio Philharmonique in Paris with Peter Oundjian.

In addition to his 'engrossing' (*NY Times*) eight-event Carnegie Hall Perspectives in 2005-2006, Richard Goode was invited to hold master classes at the City's three leading conservatories – Juilliard, Manhattan and Mannes – and to give two illustrated talks on his Perspectives repertoire at the Metropolitan Museum of Art. In the 2006-2007 season, he was honored for his contributions to music with the first ever Jean Gimbel Lane Prize in Piano Performance, which culminates in a residency at Northwestern University in Evanston, IL this year and last.

Goode's recent recording of the Beethoven Concerti with Ivan Fischer and the Budapest Festival Orchestra will be released in 2008, by Nonesuch, which also released his historic recordings of the complete Beethoven sonatas.

During the 2006-2007 season, Richard Goode played recitals in the major music capitols in Europe and the United States, including London, Paris, Amsterdam, Antwerp, Edinburgh, New York, Washington DC, San Francisco, and Philadelphia. His orchestral appearances last season included the Budapest Festival Orchestra under the baton of Ivan Fisher and the DSO Berlin with Herbert Blomstedt.

A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award. His remarkable interpretations of Beethoven came to national attention when he played all five concerti with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater.

In addition to his most recent release of Mozart solo works, Richard Goode has made more than two-dozen recordings, including Mozart Concerti with the Orpheus Chamber Orchestra, the complete Beethoven Piano Sonatas, the complete Partitas by J.S. Bach, and solo and chamber works of Brahms, Schubert, Schumann, Chopin, Busoni and George Perle. Goode is the first American-born pianist to have recorded the complete Beethoven Sonatas, which were nominated for a Grammy Award and universally acclaimed. With soprano Dawn Upshaw, he has recorded Goethe Lieder of Schubert, Schumann, and Hugo Wolf for Nonesuch. The four recordings of Mozart Concerti with the Orpheus Chamber Orchestra were received with wide critical acclaim, including many "Best of the Year" nominations and awards and his recording of the Brahms sonatas with clarinetist Richard Stoltzman won a Grammy Award. Mr. Goode's first, long-awaited Chopin recording was also chosen Best of the Month by Stereo Review and described as "absolutely magical . . . glorious playing."

Over the last seasons, Richard Goode has appeared with many of the world's greatest orchestras, including the Boston Symphony Orchestra under Levine, Haitink, and Ozawa, the Chicago Symphony under Eschenbach, the Cleveland Orchestra under Zinman, the San Francisco Symphony under Blomstedt, the New York Philharmonic with

Sir Colin Davis, and the Toronto Symphony with Peter Oundjian. He has also appeared with the Orchestre de Paris under David Robertson, and toured on a number of occasions with Ivan Fischer and his Budapest Festival Orchestra, as well as making his Musikverein debut with the Vienna Symphony. He has been heard throughout Germany in sold-out concerts with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner.

As a recitalist, Mr Goode has become a favorite throughout Europe as well as the United States, including regular appearances in New York, Philadelphia, San Francisco, Boston, Los Angeles, Cleveland, Chicago, Paris, London, Amsterdam, Vienna and the leading cities of Germany and Italy.

Mr Goode serves with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

Christopher Zimmerman
at Frank Salomon Associates
Photo credit: Sascha Gusov

The presence of Richard Goode is made possible
by Frank Salomon Associates

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EDMONTON JOURNAL

Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor

Special guest
Shannon Hiebert, piano

Sunday, October 21, 2007 at 8:00 pm

Convocation Hall
**Arts Building
University of Alberta**

Program

Selections from *Taaveti Laulu*
(The Psalms of David), (1923)
Taaveti Laul 104
Õnnis on inimene
Cyrillus Kreek
(1889–1962)

O Salutaris (1958)
Pierre Villette
(1926–1998)

Hymne à la Vierge (1954)
Pierre Villette
text: Roland Bouhéret
(1930–1995)

Te Deum (2005)
Text compiled by Leonard Enns from
Traditional Sources and from "A Song to David"
by Christopher Smart (1722–1771)
Leonard Enns
(b. 1948)

Intermission

Drei Quartette (Three Quartets) Op. 31
Wechsellied zum Tanze (1859)
Neckereien (1863)
Der Gang zum Liebchen (1868)
Johannes Brahms
(1833–1897)

With special guest
Shannon Hiebert, piano

Sure on this shining night
Samuel Barber
(1910–1981)
text: James Agee
(1909-1955)

With special guest
Shannon Hiebert, piano

Under the Willow Tree
from the opera "Vanessa"
Samuel Barber
(1910–1981)
text: Gian Carlo Menotti
(1911–2007)

With special guest
Shannon Hiebert, piano

Texts and Translations

Selections from **Taaveti Laulu** (The Psalms of David), (1923)
Cyrillus Kreek (1889–1962)

1. Taaveti Laul 104
Kiida mu hing, Issandat!
Kiidetud oled Sina! Iissand, mu Jumal,
Sa oled suur.
Kui suured on Sinu teod Issand!
Sa oled kõik targasti teinud.
Au olgu Isale, Pojale, Pühale Vaimule
nüüd ja igavest.
Aamen.
(Psalm 104:1, 24)

Psalm 104
Bless the Lord, my soul:
O Lord, my God, thou art great indeed,
Countless are the things thou has
made, O Lord.
Thou hast made all by thy wisdom.
Glory to the Father, the Son and the
Holy Spirit,
Now and forever. Amen.

Õnnis on inimene
Õnnis on inimene, kes ei käi õelate
nõu järele. Halleluuja!
Sest Issand tunneb õigete teed, aga
õelate tee läheb hukka. Halleluuja!
Teenige Issandat kartusega ja olge
rõõmsad värisemisega. Halleluuja!
Väga õnsad on kõik, kes Tema juurde
kipuvad. Halleluuja!
Tõuse üles, Issand, pasta mind, mu
Jumal. Halleluuja!
Au olgu Isale, Pojale ja Pühale
Vaimule, nüüd ja igavest. Halleluuja!
Aamen.
(Psalm 1:1, 6; Psalm 2:11a; Psalm
3:7)

Happy is the Man
Happy is the man who does not take
the wicked for His guide.
The Lord watches over the way of the
righteous, but the way of the wicked is
doomed.
Worship the lord with reverence, and
rejoice with trembling.
Happy are all who find refuge in Him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son, and the
Holy Spirit,
Now and forever. Amen.

2. O Salutaris
O Salutaris Hostia
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

O saving Victim opening wide
The gate of heaven to man below!
Our foes press on from every side:
Your aid supply, Your strength bestow.

To Your great name be endless praise
Immortal Godhead, one in three!
O grant us endless length of days,
In our true native land to be.
Amen

3. Hymne à la Vierge

text: Roland Bouhéret (1930–1995)

O toute belle, Vierge Marie,
Votre âme trouve en Dieu
Le parfait amour
Il vous revêt du manteau de la Grâce
Comme une fiancée
Parée de ses joyaux. Alleluia.
Je vais chanter ta louange, Seigneur,
Car tu as pris soin de moi,
Car tu m'as envelopée du voile de
l'innocence.

Vous êtes née avant les collines
O sagesse de Dieu
Porte du Salut
Hereux ce lui qui marche dans vos
traces
Qui apprête son coeur
A la voix de vos conseils. Alleluia.
Je vais chanter ta louange, Seigneur,
Car tu m'as faite, avant le jour,
Car tu m'as fait précéder le
jaillissement des sources.

Avant les astres
Vous étiez présente
Mère du Créateur
Au profound du ciel
Quand Dieu fixait les limites du monde
Vous partagiez con coeur
Etant à l'oeuvre avec lui. Alleluia.
O toute belle Vierge Marie.

O fairest Virgin Mary,
Your soul finds in the Lord perfect
love;
He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia. I will sing thy praise,
O Lord, For thou hast looked after me,
and covered me with the veil of
innocence.

You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed be he who walks in your steps
And tunes his heart To the counsels of
your voice. Alleluia.
I will sing thy praise, O Lord,
For thou hast made me, before dawn,
For thou has made me precede the
Gushing forth of springs.

Before the stars you were there,
Mother of the Creator,
In the highest Heaven;
When God was setting the limits of the
world
you shared his love As you laboured
with him.
Alleluia O fairest Virgin Mary

Te Deum (2005)
Leonard Enns (1948–)
Text compiled by Leonard Enns from Traditional Sources and from “A Song to David” by Christopher Smart (1722–1771)

Te Deum laudamus

- - We praise you, O God

Drei Quartette (Three Quartets)

Wechsellied zum Tanze

Text: Johann Wolfgang von Goethe
(1749-1832)

Die Gleichgültigen:
Komm mit, o Schöne, komm mit mir zum Tanze;
Tanzen gehöret zum festlichen Tag.
Bist du mein Schatz nicht, so kannst du es werden,
Wirst du es nimmer, so tanzen wir doch.
Komm mit, o Schöne, komm mit mir zum Tanze;
Tanzen verherrlicht den festlichen Tag.

Die Zärtlichen:
Ohne dich, Liebste, was wären die Feste?
Ohne dich, Süße, was wäre der Tanz?
Wärst du mein Schatz nicht, so möcht ich nicht tanzen,
Bleibst du es immer, ist Leben ein Fest.
Ohne dich, Liebste, was wären die Feste?
Ohne dich, Süße, was wäre der Tanz?
Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?

Die Gleichgültigen:
Laß sie nur lieben, und laß du uns tanzen!
Schmachtende Liebe vermeidet den Tanz.
Schlingen wir fröhlich den drehenden Reihen,
Schleichen die andern zum dämmernden Wald.
Laß sie nur lieben, und laß du uns tanzen!
Schmachtende Liebe Vermeidet den Tanz.

Dialogue at the dance

The indifferent ones:
Come with me to the dance, o beauty;
dancing is right for a festive day.
You can become my sweetheart if you are not,
but if you will never be, we can just dance.
Come with me to the dance, o beauty;
dancing glorifies a festive day.

The tender ones:
Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?
If you were not my sweetheart, I would not want to dance.
If you stay my sweetheart forever, life will be a celebration.

The indifferent ones:
Let them love, but let us dance!
Languishing love shuns the dance.
Let us merrily weave about in spinning rows,
and let the others creep off into the twilit wood.
Let them love, but let us dance!
Languishing love shuns the dance.

Die Zärtlichen:
Laß sie sich drehen, und laß du uns wandeln!
Wandeln der Liebe ist himmlischer Tanz.
Amor, der nahe, der höret sie spotten,
Rächet sich einmal, und rächet sich bald.
Laß sie sich drehen, und laß du uns wandeln!
Wandeln der Liebe ist himmlischer Tanz.

Neckereien

Text by Josef Wenzig (1807-1876), based on an anonymous text in Czech

Fürwahr, mein Liebchen, ich will nun frein,
Ich führ' als Weibchen dich be mir ein,
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

"So werd' ich ein Täubchen von weißer Gestalt,
Ich will schon entfliehen, ich flieg' in den Wald,
Mag dennoch nicht deine, mag dennoch nicht dein,
Nicht eine Stunde sein."

Ich hab' wohl ein Flintchen, das trifft gar bald,
Ich schieß' mir das Täubchen herunter im Wald;
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

So werd' ich ein Fischchen, ein goldener Fisch,
Ich will schon entspringen ins Wasser frisch;
Mag dennoch nicht deine, mag dennoch nicht dein,
Nicht eine Stunde sein."
Ich hab' wohl ein Netzchen, das fischt gar gut,
Ich fang' mir den goldenem Fisch in der Flut;
Mein wirst du, o Liebchen, fürwahr du wirst mein,

The tender ones:
Let them twirl, and let us wander!
Wandering in love is a heavenly dance.
Cupid is nearby and hears this mockery;
he will have revenge someday - and soon!
Let them twirl, and let us wander!
Wandering in love is a heavenly dance.

Teasing

It's true, my dear, I am now courting,
and I will establish you as my wife;
you will be mine, my dear, truly mine,
and even if you don't also want it.

Then I'll become a dove with a white form -
I will fly from you, fly into the wood,
and so I may not be yours, may not be yours:
that hour will never come."

I have a flintlock that can fire quickly -
I'll shoot the dove down in the wood;
You will be mine, my dear, truly mine
and even if you don't also want it.

"Then I'll become a little fish, a golden fish -
I'll spring into the fresh water;
and so I may not be yours, may not be yours:
that hour will never come."
I have however a net that fishes very well;
I will catch me this golden fish in the water.
You will be mine, my dear, truly mine,
and even if you don't also want it.

Und wolltest du's auch nicht sein.
"So werd' ich ein Häschen voll Schnelligkeit,
Und lauf' in die Felder, die Felder breit,
Mag dennoch nicht deine, mag dennoch nicht dein,
Nicht eine Stunde sein."

Ich hab' wohl ein Hüdchen, gar pfiffig und fein,
Das fängt mir das Häschen im Felde schon ein:
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

"Then I'll become a hare, full of swiftness -
and run in the fields, the broad fields.
and so I may not be yours, may not be yours:
that hour will never come."

I have however a hound that's smart and fine;
he'll catch me that hare in the fields.
You will be mine, my dear, truly mine,
and even if you don't also want it.

No. 3: Der Gang zum Liebchen

Text by by Josef Wenzig (1807-1876), from *Slawische Volkslieder,* published 1830, based on an anonymous text in Czech

Der Gang zum Liebchen
Es glänzt der Mond nieder,
Ich sollte doch wieder
Zu meinem Liebchen,
Wie mag es ihr geh'n?

Ach weh', sie verzaget
Und klaget, und klaget,
Daß sie mich nimmer
Im Leben wird seh'n!

Es ging der Mond unter,
Ich eilte doch munter,
Und eilte daß keiner
Mein Liebchen entführt.

Ihr Täubchen, o girret,
Ihr Lüftchen, o schwirret,
Daß keiner mein Liebchen,
Mein Liebchen entführt!

The Way to His Sweetheart

The way to his sweetheart
The moon gleams down,
I should yet again
Go to my darling,
How does she fare?

Alas, she's despondent
And laments and laments,
That I will never see her
Again in her life!

The moon sinks,
I hurry off briskly -
Hurrying so that nobody
Shall steal my love away.

O coo, you doves!
O whir, you breezes!
- So that nobody
Shall steal my love away!

Translations by Emily Ezust

University of Alberta Madrigal Singers, 2007-2008

Leonard Ratzlaff, Conductor

Soprano
Irene Bosma
Megan Chartrand
Christine Eggert-Jones
Amy Gartner
Brynn MacDonald
Melanie Marlin
Victoria McGuinness
Mary-Ellen Rayner
Eve Richardson
Shelly Roth
Gillian Scarlett
Michelle Schamehorn
Sarah Toane
Elaine Vooys

Alto
Tracy Cantin
Sable Chan
Rebecca Claborn
Martine denBok
Erin K. Hooper
Sarah Howe
Kathleen Ludwig
Christine Pask
Erin Passmore
Jessica Robertson
Abra Whitney

Tenor
Jeremy Block
Iain S. Gillis
Justin Jalea
Guillaume Laroche
Cole MacIver
John K. Pattison

Bass
Adam Arnold
Denis Arsenault
Adam Browne
Marvin Dueck – Graduate Assistant
Luke Ertman
Rover Lai
Damon MacLeod
Adam Robertson
Mark Tolley
Anthony Wynne

JAZZ BAND

An Evening of Big Band Jazz

U of A / GMC Jazz Bands
Tom Dust and Raymond Baril
Directors

Monday, October 22, 2007 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

MUSIC

Program

Fast Freddy	Chuck Sayre
Georgia On My Mind	Hoagy Carmichael arr. John Clayton
Misty	Johnny Burke and Erroll Garner arr. Jerry Nowak
Abra Whitney, vocalist	
Calypso South	Dominic Spera
Out Of Nowhere	Edward Heyman and Johnny Green arr. Bill Liston
Abra Whitney, vocalist	
Straight No Chaser	Thelonious Monk arr. John LaBarbera

Intermission

When I Fall In Love	Victor Young arr. Alan Baylock
In A Mellow Tone	Duke Ellington arr. Oliver Nelson
A Foggy Day	George Gershwin arr. Dave Wolpe
Brittany Graling, vocalist	
Better Days Ahead	Pat Metheny arr. Gary Lindsay
I Love You	Cole Porter arr. Les Hooper
Thou Swell	Richard Rodgers & Lorenz Hart arr. Jerry Sheppard
Brittany Graling, vocalist	
Spanish Fire	Michael Philip Mossman

University of Alberta / Grant MacEwan College Jazz Bands, 2007-2008
Tom Dust and Raymond Baril, Directors

Alto Saxophone I
Thomas Hay (UA)
Alto Saxophone II
Cam Otto (GMC)
Tenor Saxpophone I
Shannon Graham (GMC)
Tenor Saxophone II
Scott Carriere (UA)
Baritone Sax
James Dempsey (GMC)
Trumpet I
Matt Michielin (GMC)
Trumpet II
Michael White (GMC)
Trumpet III
Chelsea Mandrusiak (UA)
Trrumpet IV
Bryan Moyer (UA)
Trumpet V
Eric Crowther (UA)
Trombone I
Owen Henshaw (UA)
Trombone II
Remi Noel (GMC)
Trombone III
Brady Masik (UA)
Bass Trombone
Keat Macthemes (UA)
Piano
Andrew Bromley (GMC)
Guitar
Chris Finlay (UA)
Bass
Lindsay Woolgar (GMC)
Drum
Kyle Krysa (GMC)
Voice
Brittany Graling (GMC)

Alto Saxophone I
Clint Yanchula (GMC)
Alto Saxophone II
Cam Johnson (GMC)
Tenor Saxophone I
Spencer Murray (GMC)
Tenor Saxophone II
Adam Ostashek (GMC)
Baritone Saxophone
Thomas Goulet (UA)
Trumpet I
Ryan Lacroix (UA)
Trumpet II
Sara Mills (UA)
Trumpet III
Kevin Stennes (GMC)
Trumpet IV
Don Coolen (GMC)
Trumpet V
Trish Whitebone (GMC)
Trombone I
Harrison Lee (GMC)
Trombone II
Matt White (GMC)
Trombone III
David Galloway (UA)
Bass Trombone
Adam Graham (UA)
Piano
Chris Pruden (GMC)
Guitar
Tim Lemke (GMC)
Bass
Graham Tilsley (GMC)
Drums
Jared Farney (GMC)
Voice
Abra Whitney (UA)

Next concert: Monday, December 3, 2007 at 7:30 pm,
John L Haar Theatre, Centre for the Arts, Grant MacEwan College.
For more information, call 497-4436

Upcoming Events

October

24 Wednesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

28 Sunday, 8:00 pm
Music at Convocation Hall II
Visiting Artists Emerado
Rosemarie van der Hooft, mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano
Paired to Perfection presents repertoire from the baroque to the 20th century - Works by Henry Purcell, JS Bach, Esteve, Beethoven, Mozart, Larsen, Rorem, Argento and Weill
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

29 Monday, 10:00 am - 2:00 PM
Masterclass with **Emerado**
Nicholas B Knoppers Hall
The King's University College
Public admission: $5 at the door

November

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

9 Friday, 8:00 pm
Symphonic Wind Ensemble
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

18 Sunday,8:00 pm
University Symphony Orchestra
University of Alberta Academy Strings
Tanya Prochazka, Conductor
The British Connection
Purcell *Two Suites: The Fairy Queen, Z.*629; R Vaughan Williams *Fantasia on a Theme by Thomas Tallis* for string quartet and double string orchestra; Elgar *Sospiri Opus 70* for strings, harp and organ; Tippett *Concerto for Double String Orchestra*
Admission: $15/adult, $10/stud/sen
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19 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

22 Thursday, 8:00 pm
University of Alberta Orchestral Winds and Percussion
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Concerto Competition Finals

Convocation Hall

Wednesday,
October 24, 2007
at 8:00 pm

Arts Building

Program

Concerto No. 2 in F Minor, Op. 21 (1829) Frédéric Chopin
1. Maestoso (1810-1849)

Rachel Jeong, piano (Bachelor of Science - 1st year general, piano minor)
accompanied by Sarah Ho, piano

Cello Concerto in B Minor (1895) Antonín Dvorák
1. Allegro (1841-1904)

Amy McClary, cello (MMus, 1st year)
accompanied by
Magdalena Adamek-Kurgen, piano

Légende, Op. 66 (1918) Florent Schmitt
1. Calme, Plutôt élargi, un peu plus mouvementé,1er mouvement, un peu plus lent (1870-1958)

Allison Balcetis, saxophone (DMA 1st year)
accompanied by Sylvia Shadick-Taylor, piano

Cello concerto in E Minor, Op. 85 Edward Elgar
1. Adagio - Moderato (1857-1934)
2. Lento - Allegro Molto

Kathleen Ludwig, cello (BMus, 4th year)
accompanied by
Magdalena Adamek-Kurgen, piano

Intermission

Concerto for Violin Op. 47 in D Minor (1903-04) 1. Allegro moderato	Jean Sibelius (1865-1957)

Virginie Gagné, violin (DMus, 1st year)
accompanied by Sarah Ho, piano

Concerto in E-Flat Major (1796) 1. Allegro	Joseph Haydn (1732-1809)

Eric Crowther, trumpet (BMus 1st year)
accompanied by Judy Loewen, piano

Concerto for Piano and Orchestra No. 2 in E-Flat Major (1848) Allegro Maestoso, Tempo giusto, Quasi Adagio, Allegretto vivace – Allegro animato, Allegro marziale animato, Alla breve Piu mosso (ma non troppo) – Presto	Franz Liszt (1811-1886)

John-Paul Ksiazek, piano (MMus, 2nd year)
accompanied by Sarah Ho, piano

Upcoming Events

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Mark Rudoff, cello
Laura Loewen, piano
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repertoire from the baroque
to the 20th century
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420-1757

23 Friday, 8:00 pm
Music at Convocation Hall II
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Brahms Night: Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99;
Trio in B Major, Op. 8
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

Please donate to Campus Food Bank

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Music at Convocation Hall

Music at Convocation Hall II

Visiting Artists

Emerado
Rosemarie van der Hooft,
mezzo-soprano
Mel Braun, baritone
Mark Rudoff, cello
Laura Loewen, piano

Sunday, October 28, 2007
7:15 pm Pre-Concert Introduction
by **Shannon Hiebert**
8:00 pm Concert

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

He says, She says

A Dialogue between Strephon and Dorinda	Henry Purcell
A Dialogue between Thirsis and Daphne	(1659-1695)
A Dialogue betwixt Alexis and Sylvia	

Johann and Anna

Bourrée I and Bourrée II	
from the Suite in E-flat	Johann Sebastian Bach
for solo cello BWV 1010	(1695-1750)

!Ay Caramba!

!Alma, sintamos!	Pablo Esteve
Tirana del cangrejo	(1730 – 1794)
Bailete agitanado	

“I pronounce you Man and Wife”

Variations on “Bei Männern	
welche Liebe fühlen”	Ludwig van Beethoven
From *Die Zauberflöte, WoO 46*	(1770-1827)
Pa-Pa-Pa	Wolfgang Amadeus Mozart
	(1756-1791)

Intermission

Two strings, a single voice

Liebeslied	Libby Larsen
	(b. 1950)
Interlude	Ned Rorem
Of Mere Being	(b. 1923)

Anton and Olga

A Few Words about Chekhov (excerpt)	Dominick Argento (b. 1927)

Dreamy Affairs

Wouldn't you like to be on Broadway	Kurt Weill
What good would the moon be	(1900-1950)
We'll go away together	

Paired to Perfection presents repertoire from the baroque to the 20th century. Beginning with Purcell's delightful dialogues ideas of love and relationship are explored in each set , featuring famous couples such as Anna Magdalena and Johann Sebastian Bach and playwright Anton Chekhov with his wife Olga. Songs by Pablo Esteve tell the story behind the exclamation "Ay Caramba!" Beethoven and Mozart pair up to reveal the romantic pursuits of Papageno. Taken from Maria Rainer Rilke's Liebeslied, Two strings, a single voice contemplates unity of spirit in love and music. We conclude with dreamy affairs of love from Kurt Weill's "Street Scene".

Texts and Translations

Alma, sintamos

Alma, sintamos! Ojos, llorad	Soul let us grieve! Eyes let us weep!
A mi Caramba que murió ya!	My loving Caramba has died!
Ay probecita! Toda bondad	Ay, poor girl, she was all goodness
Que no tenía pecado venial.	And never committed a sin.

Tirana del cangrejo

Afirman que del marido	Some say that the crab is the
Es enemigo el cangrejo,	husband's worst enemy.
Y yo digo que es mentira	But, I say, that's not true,
Pues que le permite dentro	Because it is allowed inside.

Ay cangrejillo chiquito	Ay, tiny little crab,
Ay congrejillo del mar,	Little crab from the sea!
Mira que anda la Tirana	Look how the Tirana
Al lado del farfalá.	makes the petticoats go!
Ven acá cangrejo,	Come here my crab,
Cangrejo acá ven!	My crab come here,
Que dentro del pecho yo te ocultaré.	I will hide you in my bosom.
Pero cuenta, cangrejito,	But make sure, little crab
Que no me muerdas con él.	you don't bite me with your claw.
Ah, cangrejillo, cuenta con morder!	*Ah, little crab, bite as much as you want!*

Oh cuánto toman la beca	Many students get reward in
En Madrid de colegiales;	The city of Madrid.
Los unos en los colegios,	Some will get it in the schools,
Los otros en otras partes.	Others in some other places.

Bailete agitanado

Za, za za. Alza cucucurrutita	Dance Cucucurrutita!
Vaya cucucurrutito.	Go Cucucurrutito!
Ay, za, que más za, chis, chis,	Ay, za more, za, chis chis!
Ay, za que más za, chas, chas,.	Ay, za, more, za, chas, chas!
Vamos lleva a compass el preterit	*Come on, keep up with the preterit*
Y tu, con alma el imperfecto.	*And you, with soul in the imperfect.*
Ay, za que viene, que torna	Ay, za it's coming
Ay, za que vuelve que va.	and going
Ay, za que si no le coge,	Ay, za if you don't grab
Ay, za que se escapará	You'll let it escape.
Za, quita alla!	*Za, stop that!*
Qué tienes?	*What's the matter?*
Que me falta el material.	*I ran out of the goods.*
Pues, hijita, acabóse el jornal.	*Well, girl, the money is gone.*

Pa-Pa-Pa

Pa-pa-pa, pa-pa-pa. papageno	pa-pa-pa-, pa-pa-pa,- papagena, etc
Bist du mir nun ganz ergeben	Have you now yielded to me?
Nun bin ich dir ganz ergeben.	Now I have yielded to you.
Nun, so sei mein liebes Weibchen!	Now, then be my dear little wife!
Nun, so sei mein Herzenstäubchen,	Now, then be the dove of my heart,
Welche Freude wird das sein,	What joy that will be
Wenn die Götter uns bedenken,	If the Gods think of us,
Unsrer Liebe Kinder schenken	And give us children of our love
So liebe kleine Kinderlein,	Such dear little children,
Erst einen kleinen Papageno	First a little Papageno,
Dann eine kleine Papagena,	Then a little Papagena,
Dann wieder einen Papageno	Then again a Papageno,
Dann wieder eine Papagena,	Then again a Papagena
Papageno, Papagena, etc	Papageno, Papagena, etc.
Es ist das höchste der Gefühle,	It is the highest of feelings
Wenn viele, viele, der pa-pa-pageno(a)	If many of them to Papageno (a) will be
Der Eltern Segen werden sein.	In the care of their parents.

Program Notes

Written by Melaena Grierson

Henry Purcell (1659-1695)

Although Purcell spent much of his life as an organist employed by Westminster Abbey and the Chapel Royal, he is best remembered as one of the greatest composers of the Baroque era. Purcell's earliest compositions were in the sacred idiom, and it is estimated that he began composing for theatre only later in his career, around 1680 or 1681. These efforts were immediately successful and he was increasingly in demand from concert audiences. His operatic works consist of only one opera (with music throughout) but he collaborated in five other semi-operatic works, featuring songs, choral numbers, and dances, and he also composed a great quantity of music for other vocal genres.

A Dialogue between Strephon and Dorinda: *Has yet your breast no pity learn'd* (c.1680 – 83)
A Dialogue between Thirsis and Daphne: *Why my Daphne, why complaining* (1691)
A Dialogue betwixt Alexis and Sylvia: *Sit down my dear Sylvia* (1685)

Purcell's lighthearted dialogues are a genre of their own. They dwell primarily on the pains and pleasures of love, a popular topic among Restoration poets (approximately 1660 – 1689). Composed for enthusiastic amateurs of the newly emergent English middle class, these songs are representative of the type of works that proliferated in the 17th century. Purcell composed more than 200 songs and airs of this type.

Johann Sebastian Bach (1685-1750)

The prolific J.S. Bach is now widely celebrated as one of the world's best loved composers. His compositions were initially based strongly in Germanic musical traditions, and later showed significant influence from other countries such as Italy. In an era where instrumentalists were expected to improvise contrapuntally, Bach's compositions were unusual in their detailed contrapuntal notation. Although Bach introduced no new forms, he brought Baroque music to its maturity, and his works epitomized sophistication of the era.

Bourrée I and Bourrée II from the Suite in E-flat for solo cello, BWV 1010 (1723)

These pieces are part of a set of six works for solo cello, BWV 1007 – 1012, and have been acclaimed as some of the greatest works ever written for cello. They are consistent in the order of their movements, and it is possible that Bach intended them to be a unified set. The fifth movement of each piece in the set is the *galanterie*, which acts as a type of intermezzo between the *sarabande* and the *gigue*. All the *galanteries* feature a pair of pieces; either two minuets, two bourreés, or two gavottes. The Suite in E-flat is the most technically challenging of the six works, in part because the key of E-flat is particularly difficult for the cello.

Pablo Esteve (1730 – 1794)
In the late 1700's Pablo Esteve wrote music for the duo performers Maria Antonia Fernández and Miguel Garrido, also known as Caramba and Carambón. In 1781 Fernández retired from the stage upon getting married, fortunately she returned only a few weeks later leaving her new husband behind. The set of three songs on this program present Garrido mourning the "death" of Caramba, followed by her return to the stage in the seductive *Tirana del cangrejo* and the continuation of their fiery relationship in *Bailete Agitanado.*

!Alma, sintamos!
Tirana del congrejo
Bailete agitanado

Ludwig van Beethoven (1770 – 1827)
Although Beethoven is known indisputably as a composer, he was in his early years known primarily as a performer, improviser, and composer for the piano specifically. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. Beethoven was particularly influenced by the music of Mozart, and the two composers shared a common interest in the German heroic mythology.

Variations on *Bei Männern welche Liebe fühlen* from *Die Zauberflöte, WoO 46 (1801)*

Inspired by Mozart's duet *Bei Männern welche Liebe fühlen* (*With Men Who feel Love*), from *Die Zauberflöte*, this work is composed of a theme and seven short variations. Mozart's opera was first staged in Vienna from 1791, and in 1801, the year Beethoven composed these variations, *Die Zauberflöte* entered the repertoire of the royal opera.

Wolfgang Amadeus Mozart (1756-1791)
One of the best known performers of the Classical era, and a well publicized child prodigy, Mozart was also a prolific composer. He composed in a wide variety of forms throughout his life, but had a special fondness for opera, which he composed in great numbers in the varied styles of the times: *opera seria*, *opera buffa*, and *singspiel*, of which *Die Zauberflöte* is an example. Other operas include *Cosi fan tutte*, *Don Giovanni*, and *Le Nozze de Figaro.*

***Pa-Pa-Pa (Papageno! Papagena!)* (1791)**

This song is a dialogue from *Die Zauberflöte (The Magic Flute)*, one of Mozart's most famous operas. Set to a libretto by Emanuel Schikaneder and composed during Mozart's last year, it was influenced by both Enlightenment philosophy and Masonic elements. Schikaneder himself played the original Papageno, while Mozart's sister-in-law sang the infamously difficult aria in her role as Queen of the Night. The duet on tonight's program is sung by Papageno, the silly bird catcher, and his love Papagena. It is inspired by their surprise meeting in which Papageno stutters, trying to articulate the name of his beloved.

Die Zauberflöte enjoyed immediate success at its inception, and is one of the most frequently performed operas in North America.

Libby Larson (b. 1950)
A contemporary composer living in Minnesota, Larson is both prolific and diverse. Known for her accessible compositional style, she is one of the most widely commissioned composers in North America, and one of the few to make a living solely through composition. Highly influential among modern composers in North America, she is a strong advocate for the arts, and is currently the Papamarkou Chair at John W. Kluge Center of the Library of Congress.

Liebeslied (1994)

Liebeslied represents the second song from a 20 minute set entitled *Beloved, Thou Hast Brought Me Many Flowers: A Collection of Love Songs* for mezzo soprano, cello, and piano, which is based on texts by Barrett Browning, Doolittle, Rilke, and Shelley.

Ned Rorem (b. 1923)
Rorem has composed in tonal music throughout his career, consistently (and, at times, publicly) repudiating atonal art music. A prolific composer, his catalogue numbers over one thousand compositions, about half of which are songs. Although he also writes for other mediums, he regards himself primarily as a composer of songs. The majority of these songs, with a few exceptions, are set to texts in the English language.

Rorem is the recipient of many distinguished awards, including a Fullbright Fellowship, a Guggenheim Fellowship, and a Pulitzer Prize in music. Rorem has also published extensively as an author, and is perhaps best known for *The Paris Diary*.

Interlude (1972)
Of Mere Being (1972)

These two songs are part of a set for voice and chamber orchestra titled *Last Poems of Wallace Stevens*. The music is set to text written by Wallace Stevens, a major American modernist poet. Written in 1972, they premiered that year. These pieces are the seventh and eighth songs of nine in the set.

Dominick Argento (b. 1927)
Argento also holds Fullbright and Guggenheim Fellowships, and is a recipient of the Pulitzer Prize for music, awarded for his song cycle *From the Diary of Virginia Woolf*. He studied at Peabody Conservatory and Eastman, and is currently professor emeritus of Music at the University of Minnesota. He has composed in a wide variety of forms, but the majority of his compositions are for vocal idioms. His operas have enjoyed popularity with U.S. audiences, and many have been performed in Europe. His music is known for its dramatic and emotional intensity, in which tonality, atonality, and 12-tone writing are freely combined.

A Few Words About Chekhov (excerpt) (1996)

During the 1970s and 80s Argento began to write many compositions in the song cycle idiom, of which *A Few Words About Chekhov* is an example. The text is set to adaptations of a letter and a memoir written by Chekhov, in which he details his personal relationship with Olga Knipper from their meeting in 1898 to Chekhov's death in 1904. *A Few Words About Chekhov* was both composed and premiered in 1996. Argento's first opera, *The Boor* (1957) was also set to text composed by Chekhov.

Kurt Weill (1900 – 1950)

A German Jewish composer, Weill studied with Busoni in Berlin, and his early influences were Mahler, Schoenberg, and Stravinsky. He has composed in a wide variety of idioms but is best known for his vocal music, and probably best known for *Threepenny Opera* (1928), which features the song *Mack the Knife*, now a popular jazz standard.

Forced to flee Nazi Germany in 1933, Weill escaped to Paris and later settled in the United States, becoming a naturalized citizen in 1943. It was there that his compositional style underwent a metamorphosis as he assimilated the popular musical style of his new home, and attempted to create a new idiom that would be commercially and artistically viable.

Wouldn't you like to be on Broadway (1947)
What good would the moon be (1947)
We'll go away together (1947)

These songs represent three selections from *Street Scene*, a Broadway musical (or "American opera") by Weill. The lyrics are by Langston Hughes and the musical is based on the Pulitzer-winning play of the same name by Elmer Rice. The play examines elements of tenement life in New York, and the various tensions and interplay that ensues between the tenement dwellers. The work won a Tony award for Best Musical Score.

Emerado is a rare musical collaboration between vocalists and instrumentalists that brings together four of Manitoba's most accomplished and engaging performers. Mezzo-soprano Rosemarie van der Hooft, baritone Mel Braun, cellist Mark Rudoff and pianist Laura Loewen share their passion for the art of ensemble music, performing a unique repertoire that ranges from classical to cabaret, from baroque opera to romantic song. Representing Manitoba's three University music programs the members of Emerado are committed to bringing music performance and education to classical music lovers throughout Canada. Founded in the summer of 2004, **Emerado** performed their premiere concert at both Canadian Mennonite University and University of Manitoba in September 2004. In February 2006 they performed on the Brandon University Pro Series thus establishing their presence in the three music schools that they represent. In addition to their performances Emerado members offer master class expertise in vocal, piano and cello fields as well as chamber music, collaborative piano orchestral and choral performance. Their most recent performance took them out of the university setting and into the recital hall at the Winnipeg Art Gallery for a performance presented by the Women's Musical Club of Winnipeg on April 22, 2007.

Mezzo-soprano **Rosemarie van der Hooft's** artistry and expressive performance has garnered critical acclaim all across North America. In concert Rosemarie has performed baroque repertoire with leading orchestras and early music ensembles across Canada and the United States including Toronto's Tafelmusik Baroque Orchestra, Pacific Baroque, Alberta Baroque Ensemble, Orchestre Symphonique de Montréal, Winnipeg Symphony Orchestra, Victoria Symphony, the American Bach Soloists, New York Collegium, Boston Handel and Haydn Society, Washington Bach Consort, and the St. Paul Chamber Orchestra. In new music she has performed, and premiered works by Canadian and International composers with frequent performances at the Winnipeg Symphony Orchestra's annual New Music Festival and also with Soundstreams Canada, Groundswell, Manitoba Chamber Orchestra and the Victoria Symphony. Rosemarie is heard regularly on CBC National broadcasts and is featured with the Aradia Baroque Ensemble on the Naxos recording of Purcell's music for *The Tempest*, as well as a music video excerpt from this CD for broadcast on BRAVO! Rosemarie's operatic work reflects her baroque and 20th century specialties. She has won acclaim for performances of Purcell's *Dido and Aeneas* with the American Bach Soloists, Handel's *Ariodante* with the Boston Handel & Haydn Society, *Tamerlano* at the Aldeburgh Festival in England, and in Randolph Peters' opera *Nosferatu* with Manitoba Opera. Rosemarie teaches voice at Canadian Mennonite University and is busy as an adjudicator and clinician.

Baritone **Mel Braun** is a versatile singer, equally at home on the concert or opera stage. He is well known to Canadian audiences for his Early Music performances and broadcasts with Tafelmusik and Opera Atelier. In new music, he has premiered numerous works with the Banff Centre, New Music Toronto, Groundswell, the Manitoba Opera, and Chamber Opera West. He has also appeared throughout Canada in the Baroque Masterworks of Bach, and Handel, including performances with Pro Coro Edmonton, the Calgary Bach Festival, Guelph Chamber Choir, Symphony Nova Scotia, Aradia Baroque, the Winnipeg Symphony Orchestra, Winnipeg Chamber Music Society and Tafelmusik. Papageno in Magic Flute and Carmina Burana, both with the Royal Winnipeg Ballet, were highlights of the 2003/04 season. When not working in opera or recital, he performs with the West End Quartet, whose repertoire ranges from motets to gospel songs, from vocal jazz to cowboy songs. A long-time voice professor at the University of Manitoba, many of his students at the Faculty of Music have gone on to professional careers. Mel conducts the University of Manitoba Cantata Singers and has been involved in conducting various ensembles throughout his career. He also directs the Faculty of Music Opera Workshop, an active ensemble which presents a yearly performance of operatic excerpts and a school tour. Most recently he developed the Contemporary Opera Lab, a summer training program which brings together faculty and students from all across North America to work on the skills required for learning and performing Contemporary Opera.

Cellist **Mark Rudoff** has appeared in solo recitals and with orchestras throughout North America, including solo and chamber performances that have been broadcast on CBC Radio. Mark has been guest artist at the Winnipeg Symphony Centara New Music Festival, the Grand Teton Music Festival, Music at Shawinigan and the Gregor Piatigorsky Seminar. Mark's love of chamber music has lead to his involvement with many chamber ensembles throughout his career incuding the New Brandon Trio, the Music Project, Parkland Ensemble, Allegri Quartet, Mount Royal Quintet, and Thomas and Isobel Rolston and Friends. Mark as served as principal cello of the Calgary Philharmonic Orchestra, Saskatoon Symphony Orchestra and the Brandon Chamber Players. Currently cello professor and conductor of the orchestra at Brandon University, Mark also teaches cello and chamber music. He has served as Dean of the Quartet Program in Lewisburg, Pennsylvania and conducted the Winnipeg Youth Symphony. During the 1990's Mark Rudoff was known to Saskatchewan music buffs as the voice of the Classical Notes column on CBC's *Afternoon Edition.*

Hailed as “exceptional” (Winnipeg Free Press), “fiercely committed” (Vancouver Sun), “virtuosic”, with “fingers that have no idea of what is possible on a keyboard, so they just go ahead and play what isn’t” (Halifax Chronicle Herald), Winnipeg collaborative pianist **Laura Loewen** has appeared in concerts throughout Canada and the United States. Dedicated to sharing her passion for ensemble playing and coaching, she is a professor of Collaborative Piano and the Vocal Coach at the University of Manitoba. She is on the faculties of the *NUOVA* opera training program in Edmonton, Alberta, the *Contemporary Opera Lab* in Winnipeg, Manitoba, and VISI (Vancouver International Song Institute). Dr. Loewen has performed extensively with singers, instrumentalists and chamber ensembles. She has appeared in concert with artists such as Eugene Rousseau, Jasper Wood, and William Bennett and is a regular recital partner of baritone Mel Braun. Her recordings include *She Sings, She Screams,* with saxophonist Richard Dirlam, and *Roundabout* with saxophonist Mark Engebretson. Laura and saxophonist Allen Harrington (the Harrington/Loewen duo) have been performing together for the last five years. The duo toured the Maritime provinces in February 2007 with *Debut Atlantic* and will be recording a CD of Canadian Music for Saxophone and Piano at The Banff Centre in 2007. Ms. Loewen holds a Doctorate of Musical Arts degree in Accompanying/Coaching from the University of Minnesota, where she was a fellowship student of Margo Garrett and Karl Paulnack. In addition to her studies there, she spent two summers at the Music Academy of the West studying vocal accompanying with Warren Jones, and worked with Martin Katz and Graham Johnson at SongFest ’98.

For more information on **Emerado** please contact:
Rosemarie van der Hooft ph: 204 489 4720 or email: rvander@mts.net

Masterclass with **Emerado**
Monday, October 29, 10:00 am - 2:00 pm
Nicholas B Knoppers Hall
The King’s University College
Public admission: $5 at the door

THE KING’S
UNIVERSITY
COLLEGE

University of Alberta
Department of Music

Symphonic Wind Ensemble

Angela Schroeder, Conductor

"Mechanical Winds"

Friday, November 9, 2007
at 8:00 pm

Convocation
Hall

Arts Building
University of Alberta

The University of Alberta
Symphonic Wind Ensemble
Dr. Angela Schroeder, conductor

Program

Short Ride in a Fast Machine (1986/1994)	John Adams(b. 1947) trans. Odom
Circuits (1990)	Cindy McTee (b. 1953)
Colonial Song (1911/1918)	Percy Aldridge Grainger (1882-1961)
Hammersmith (1930)	Gustav Holst (1874-1934)

Intermission

Noisy Wheels of Joy (2002)	Eric Whitacre (b. 1970)
The Red Machine (2002)	Peter Graham (b. 1958)

Taina Lorenz Turner, guest conductor

Tempered Steel (1997)	Charles Rochester Young (b.1965)

Program Notes

John Adams (b.1947) John Adams is one of America's most admired and respected composers. A musician of enormous range and technical command, he has produced works, both operatic and symphonic, that stand out among all contemporary classical music for the depth of their expression, the brilliance of their sound and the profoundly humanist nature of their themes.

Born and raised in New England, educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer in residence at the San Francisco Symphony. Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypical themes in contemporary history. *On the Transmigration of Souls,* written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare triple crown at the Grammys, including Best Classical Recording, Best Orchestral Performance. In 2003 a film version of *The Death of Klinghoffer*, Adams's second opera, directed by Penny Woolcock with the composer conducting the London Symphony was released in theaters, on television and on DVD. *Wonders Are Many*, a new documentary by Jon Else on the making of *Doctor Atomic*, premiered at the 2007 Sundance Film Festival.

Adams has been honored with honorary degrees and proclamations by, among others, Cambridge University, Harvard University, the Yale School of Muisc, Phi Beta Kappa, the governor of California, the French Legion of Honor and Northwestern University, where he was awarded the first ever Nemmers Prize in music. Nonesuch Records released Adams's *Harmonielehre* in 1985, and since then all of his works, both symphonic and theatrical, have appeared first on that label. A ten-cd set, The John Adams Earbox, documents his recorded music through 2000. *The John Adams Reader: Essential Writings on an American Composer* (Amadeus Press, 2006) is the first full-length in-depth collection of texts dealing with over thirty years of his creative life. Adams is currently writing a book of memoirs and commentary on American musical life. John Adams maintains an active life as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, he has appeared in recent seasons with such orchestras as the London Symphony, the Los Angeles Philharmonic, the New York Philharmonic and with orchestras in Atlanta, Stockholm, San Francisco and Detroit. From 2003 to 2007 he was Composer in Residence at Carnegie Hall and gave the first public concert in the new Zankel Hall.

Short Ride in a Fast Machine (1986/1994) is a joyfully exuberant piece, brilliantly scored for a large orchestra (and rescored for wind band). The steady marking of a beat is typical of Adams's music. Short Ride begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?" *Short Ride in a Fast Machine* features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple—or simple-minded—artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium, Harmonielhere*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

Cindy McTee (b.1953) has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive", a residency program sponsored by Meet The Composer and the American Symphony Orchestra League.

McTee has been commissioned by the Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda.

Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are: the Pacific Symphony, the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney. She has taught at the University of North Texas since 1984 and she is also affiliated with BMI.

McTee writes of ***Circuits**:*

> The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.
>
> The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.

Originally written in 1990 for chamber orchestra, the band version of *Circuits* is dedicated to Ray Cramer who gave the work its first national exposure during the 1991 CBDNA "Golden Anniversary" National Conference at the University of Missouri, Kansas City. *Circuits* was among the final three works considered for an award in both the 1991 American Bandmasters Association/Ostwald Composition Contest and the 1991 Sudler International Wind Band Composition Contest.

Percy Aldridge Grainger (1882 – 1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous *Piano Concerto in A minor.* Grieg's love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, Grainger collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original musical thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesizers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Colonial Song (1911) was composed as a piano piece, and given by Grainger as a Yule or Christmas gift to his mother. He listed the work as the first in a series called "Sentimentals"; it remains as the lone contribution to the intended series. The original tune was composed by Grainger to evoke the folk melodies that he collected throughout his lifetime. Grainger later rescored the piano piece in a setting for soprano, tenor, harp and orchestra and gave many performances of this version in the early spring of 1913. The arrangement for band was prepared by Grainger in 1918, and has become an important work in the repertoire for wind band. As was the case in much of his music, *Colonial Song* was written to suggest the varied interpretations of melodies by folk singers, and Grainger includes opportunities to stretch the melodic line through various tempo markings and meter changes. The dynamics range from pianissimo to fortisissimo, often in a matter of beats and often across the orchestration of the entire ensemble.

Gustav Holst (1874-1934) is one of Britain's most celebrated and well known composers. He was a the son of a piano teacher, and grew up learning to play the piano, organ and the violin. He was somewhat of a sickly child, and experienced increasing pain in his hands, which thwarted his career as a keyboard player. However, his fascination with the music of the symphony orchestra led him to learn the trombone, so that he might learn more about the orchestra as well as earn a living. Holst spent time as a teacher at the Hanmmersmith Girls School, but would eventually concentrate his time on composing. Though prolific as a composer, Holst received only great acclaim for his most famous work, *The Planets*. His many other works including operas, ballets and orchestral works were influenced by both his infatuation with Eastern philosophies, as well as his affinity for British folk music, much like his contemporary and friend, Ralph Vaughan Williams.

The works for military band by Holst have become masterworks of the genre. The folk influence in both of the Suites for Military Band are countered by the atmospheric sound found in ***Hammersmith, Prelude and Scherzo***, written in 1930. Holst was commissioned by the BBC to write the work, twenty years after he wrote both the *First Suite in Eb* and the *Second Suite in F. Hammersmith* did not receive it's expected premiere performance, and was not performed until 1932, when the United States Marine Band, conducted by Captain Taylor Branson, performed the piece at the American Bandmasters Association convention. The work depicts Holst's impressions of the town of Hammersmith, a borough west of London. The town sits on the Thames river, and the undulating bassline that opens the work suggests the murky and slow moving river as Holst would have seen it. This thematic idea is contrasted by the more lively Vivace sections, in which Holst portrays the bustling of the Hammersmith marketplace and the residents making their way through the town. This duality is further emphasiszed by Holst's use of bitonality throughout the work. The opening bassline begins in F minor, while the melodic line of the horns is composed in E major. Despite this obvious tonal discrepancy, Holst magically weaves the two into one seamless idea. The vivace is a contrapuntal masterpiece, and further confirms the dualistic nature of the piece by juxtaposing the subject in 2/4 against a jaunty 6/8 dance-like countersubject. The work has been hailed as one of the most well crafted of his works, displaying contrapuntal virtuosity with brilliant tonal manipulation.

Eric Whitacre (b.1970) is an accomplished composer, conductor and lecturer, and has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, [with] electric, chilling harmonies," while The Philadelphia Inquirer has called him "the hottest thing in choral music." Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, Go*, Lovely, Rose*, at the age of 21. Whitacre went on to the Juilliard school, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertories and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night, Cloudburst, Sleep, Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train, Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. To date, Whitacre's published works have received thousands of performances and sold well over 350,000 copies worldwide. As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians.

Most recently, Whitacre has received acclaim for *PARADISE LOST*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions.Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Whitacre has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum. His first recording, "The Music of Eric Whitacre," was hailed by The American Record Guide as one of the top ten classical albums of 1997. In 2001, he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association. His music has been featured on dozens of commercial and independent recordings, and a full collection of his a cappella music will be released under the Hyperion label in spring 2006. Mr. Whitacre lives in Los Angeles with his wife, celebrated soprano Hila Plitmann and their son.

Noisy Wheels of Joy (2002) was commissioned by The Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, conductor) on March 8th, 2002 at the ABA National Convention. It is dedicated with deepest gratitude to Mr. Jim Cochran.

Whitacre describes the work as follows:

> *Noisy Wheels of Joy* is just pure, simple fun, written in the tradition of the great comic-operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love adventure and buffo) get thrown around the wind symphony with wild abandon.

Peter Graham (b. 1958) was born in Scotland, he read (taught) music at Edinburgh and London Universities (Goldsmiths' College) and following spells in publishing in New York and London he is currently Professor of Composition at the University of Salford in Greater Manchester, England.

His music is performed across the globe, from China, Japan, Korea and Singapore in the Far East to every major European country. Performers have included the Royal Philharmonic and New Zealand Symphony Orchestras, the Royal Concertgebouw and Rotterdam Philharmonic Orchestra Brass, the Osaka Municipal Symphonic and United States Air Force Bands and the Tokyo Kosei Wind Orchestra. However, it is his music for British Brass Band which has established his international reputation.

Described by British Bandsman Magazine as “a spectacularly imaginative and innovative talent”, he attributes his interest in brass to lessons from his father at the local Salvation Army band in Ayr, on the west coast of Scotland. He has written for all levels of brass band, from educational concert music to the most demanding test-piece. With the selection of *On Alderley Edge* as test for the English National Championships in July 2007 he is now in the unique position of having had his music performed in every major brass band competition worldwide.

His music for brass has also been arranged for various ensembles, from fanfare bands of the Benelux countries to marching bands in the USA. The famous Blue Knights Drum and Bugle Corps’ most successful show to date (Colors of Brass and Percussion) was built entirely around his compositions *The Essence of Time* and *Montage*. Peter Graham’s music has won many prizes, and in 2002 he became the first composer outside of the USA to win the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds.

As an arranger his work has been performed on most British TV and Radio stations and he is a leading arranging team member for BBC TV’s Songs of Praise, contributing to over 40 programmes. He has written for luminaries including Bryn Terfel, The Beautiful South, Peter Gabriel and Evelyn Glennie (for whom he orchestrated and composed the Grammy nominated album Reflected in Brass). Peter Graham lives in Cheshire (and occasionally Scotland) with his wife Janey, son Ryan and daughter Megan.

***The Red Machine* (2004)**

The Red Machine was commissioned by the London-based Band of the Coldstream Guards. Among the band’s duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led to them being described as the “Red Machine”.
The music reflects the title and heritage of this fine group; from the aggressive, machine-type music of the opening, the contrasting nostalgic French-flavoured waltz through the recapitulation and vivace finale. Listeners may hear references to music associated with the band, from Holst (the Planets) through the opening phrase of the chorale *Ein Feste Burg* - familiar to British Guards Bands from the troop march *Huguenots*.

Charles Rochester Young (b.1965) is the coordinator of Composition and Music Theory at the University of Wisconsin-Stevens Point. His twenty five published commissions have been performed. Broadcasted, and/or recorded around the globe. Awards from ASCAP, Meet the Composer, National Flute Association, National Band Association, International Bassists Federation and National Asssociation of Compsers USA commend Young’s works for their expressive power, depth, and appeal to artists and audiences alike.

Young studied composition at the University of Michigan with Leslie Bassett, William Albright, and George Balch Wilson, and saxophone with Donald Sinta. He has continued study with Marianne Ploger and Keith Hill. In 1999 Young was named Wisconsin Professor of the Year by the Carnegie Foundation. In 2000, he received the University of Wisconsin System Board of Regents Career Teaching Excellence Award.

Tempered Steel (1997) is a celebratory work with relentless drive and determination. As the title suggests the scoring features the metallic sonorities of the contemporary wind band. In 1993, Young lost the use of his hands and arms from a sudden and unknown neuromuscular condition. Four years of extreme physical and emotional pain followed. Through intense determination, he recovered fully and decided to write *Tempered Steel* based on this experience. He wrote the following program notes about the work:

> As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

Tempered Steel is Young's first work for wind band. It was composed in 1997 as the fisrt commission by the Big 12 Band Directors Association and was premiered at the University of Colorado-Boulder in February 1998 under the direction of Allan McMurray.

WIND AND PERCUSSION FACULTY

Dr. Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:
Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
Harp – Nora Bumanis
String Bass – Jan Urke

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr. Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

The University of Alberta Symphonic Wind Ensemble, 2007-2008
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Rebecca Hamilton
Elizabeth Hawrelyk
Mary Grace Johnstone
Leigh-Anne Rattray*
Stefanie Wermann

Oboes
Christa Erikkson
Matt Jaffray
Alyssa Miller*

Bassoons
Lyndsey Cohen
Joanie Simard*

Clarinets
Rebecca Akierman
Ashley Callihoo (bass)
Amber Campbell*
Mien Jou (bass)
Tammy Kam
Christopher Mann
Morgan Richardson
Marianne Roos
Nita Sankar
Kim Shire
Rachael Soong
Janna Trace

Saxophones
Allison Balcetis* (alto)
Jayson Erickson (bari)
Thomas Goulet (tenor)
Thomas Hay (alto)
Michael Morimoto (alto)

Trumpets
Ian Burgess*
Eric Crowther
Katherine Janhsen
Taina Lorenz Turner
Sara Mills
Brian Moyer
Kris Petterson

Horns
Leif Anderson
Lauren Baril
Rachel Erdmann
Ryan Hemphill
Stephanie Wichuck*

Trombones
David Galloway
Craig Goeffic*
Nelson Knutson (bass)
Anthony Skepple

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Alden Lowrey
Samantha Sobota*

Percussion
Jenna Anderson
Tina Chia
Reg Kachonowski
Stephen Stone*
Francis Tenorio

Piano/Celeste/Synthesizer
Kelly Kim
Kris Petterson (aux)

Harp
Megan Kan

String Bass
Monica Jenkins

***denotes section leader**

Upcoming Events

November
18 Sunday, 8:00 pm
University Symphony Orchestra
University of Alberta
Academy Strings
Tanya Prochazka, Conductor
The British Connection
Purcell *Two Suites: The Fairy Queen,* Z.629; R Vaughan Williams *Fantasia on a Theme by Thomas Tallis* for string quartet and double string orchestra; Elgar *Sospiri Opus 70* for strings, harp and organ; Tippett *Concerto for Double String Orchestra*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

19 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

22 Thursday, 8:00 pm
University of Alberta Orchestral Winds and Percussion
Angela Schroeder, Conductor
Copland *Fanfare for the Common Man;* Stravinsky *Octet*; Beethoven *Octet*; Reinecke *Octet*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

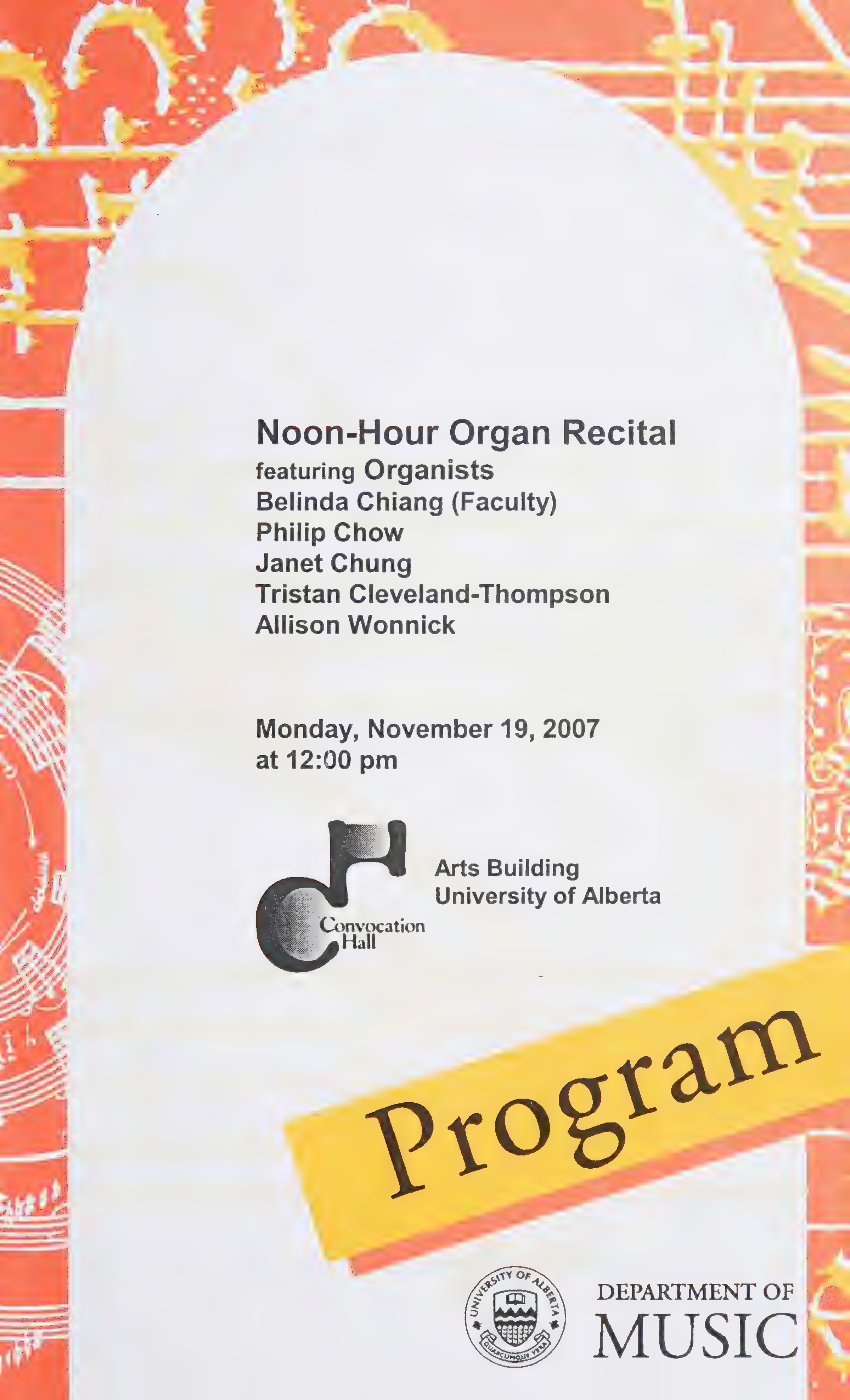
23 Friday, 8:00 pm
Music at Convocation Hall II
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Brahms Night: Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99; Trio in B Major, Op. 8
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Saturday, 8:00 pm
World Music Sampler
Presented by the Canadian Centre for Ethnomusicology
Free admission
For more information call 492-0274

25 Sunday, 3:00 pm
Music at Convocation Hall I
Steven Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Beethoven *String Quartets* and Brahms *Piano Quintet in F Minor*
Convocation Hall, Arts Building, University of Alberta
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available at TIX on the Square, 420-1757

Please donate to Campus Food Bank

Unless otherwise indicated
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door.
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Noon-Hour Organ Recital

featuring **Organists**
Belinda Chiang (Faculty)
Philip Chow
Janet Chung
Tristan Cleveland-Thompson
Allison Wonnick

Monday, November 19, 2007
at 12:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Prelude and Fugue (St. Anne)
in E-Flat major, BWV 552 Johann Sebastian Bach
(1685-1750)
Philip Chow

Chorale No. 3 in A Minor (1890) Cesar Franck
(1822-1890)
Janet Chung

Concerto No. 3 in B Minor Johann Gottfried Walther
I. Allegro (1684-1748)
II. Adagio
III. Allegro
Allison Wonnick

Three Psalm Preludes Herbert Howells
(1892-1983)
Tristan Cleveland-Thomspon

Symphony No. 6, Op. 59 Louis Vierne
V. Final (1870-1937)
Belinda Chiang (Faculty)

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

22 Thursday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Angela Schroeder, Conductor
Copland *Fanfare for the Common Man;* Stravinsky *Octet*;
Beethoven *Octet*; Reinecke *Octet*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

23 Friday, 8:00 pm
Music at Convocation Hall II
7:15 Pre-Concert Introduction by **Dr Michael Roeder**
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Brahms Night: *Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99; Trio in B Major, Op. 8*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Saturday, 8:00 pm
World Music Sampler
Presented by the Canadian Centre for Ethnomusicology
Free admission
For more information call 492-0274

25 Sunday, 3:00 pm
Music at Convocation Hall I
2:15 pm Pre-Concert Introduction by **Dr David Cook**
Steven Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Sallinen *Some Aspects's of Hintrik's Funeral March, Op.*19 (String Quartet No. 3); Beethoven *String Quartet in E flat major, Op.127*; Schnittke *Minuet for String Trio; Piano Quartet;* Brahms *Quintet in F Minor, Op.34 for String Quartet & Piano*
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available at TIX on the Square, 420-1757

30 Friday, 8:00 pm
University of Alberta Concert Choir
Evelyn Pfeifer, Conductor
featuring Britten's *Ceremony of Carols*, Brahms's *Weltliche Gesänge, Op 42*, and works by Hindemith, Lundvik, Sirett and Daley
Admission: $15/adult, $10/stud/sen
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department of Music

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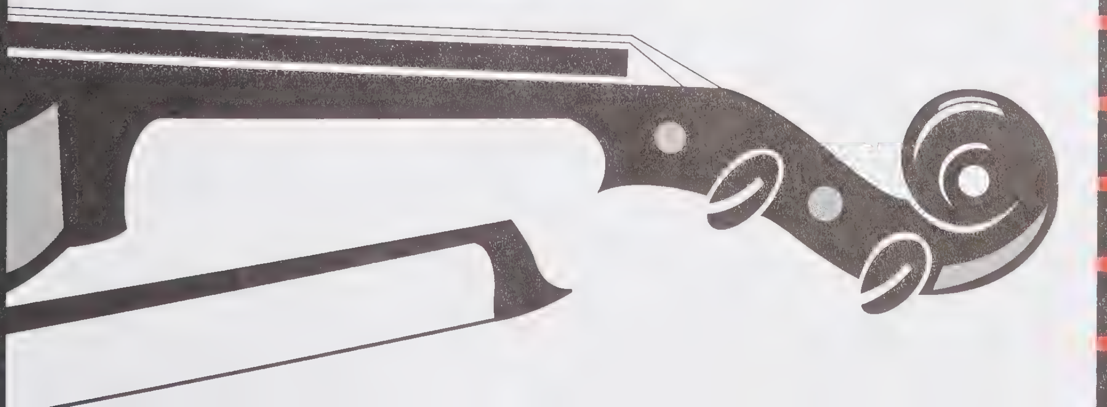
DEPARTMENT OF
MUSIC

Academy Strings

Tanya Prochazka, Conductor

Sunday, November 18, 2007
at 8:00 pm

Arts Building
University of Alberta



Program

Two Suites: The Fairy Queen Z.629 (1692) Henry Purcell
Arranged and edited by William L Reed in London, 1950 (1659-1695)

Suite No. 1
1. Prelude
2. Rondeau
3. Jig
4. Hornpipe
5. Dance for the Fairies

Suite No. 2
1. Air
2. Monkey's Dance
3. Dance of the Followers of Night
4. Chaconne

Fantasia on a Theme by Thomas Tallis for String
Quartet and Double String Orchestra (1910) Ralph Vaughan Williams
(1872-1958)

Featuring
Jee Won Chang, violin
Amy Kao, violin
Jeanette Comeau, viola
Kathleen Ludwig, cello

Intermission

Sospiri, Opus 70:
Adagio for Strings, Harp and Organ (1914) Edward Elgar
(1857-1934)

Concerto for Double String Orchestra (1938-9) Michael Tippett
(1905-1998)
I. Allegro con brio
II. Adagio cantabile
III. Allegro molto

The University of Alberta Academy Strings, 2007-2008
Tanya Prochazka, Conductor

Violin
Gabor Bartok
Alexandra Campbell
Jee Won Chang**
Janet Chung*
Martine denBok**
Leigh Dyrda*
Virginie Gagné**
Quinn Grundy
Miriam Herbold
Yoko Ito
Cynthia Johnston
Amy Kao*
Elizabeth Krejcar
Marie Krejcar
Krystal Mah
Justin McKibbin
Carsten Moldenhauer
Sarah Nobary
Krista Quapp
Darrell Soetaert
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Jeanette Comeau*
Kenneth Heise*
Julia Hui
Robin Leicht
Leslie Mahr*
Michelle Moroz
Avena Ross*

Cello
John Fedor
Kevin Kim
Martin Kloppers*
Eric Lam
Kathleen Ludwig
Amy McClary*
Otto Nuoranne
Julian Savaryn*
Remko van der Hurk

Bass
Blake Chartrand*
Kris Chlebek*
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie*
Ted Tessier

Harp
Megan Kan

Organ
Janet Chung

* denotes Section Leader
**denotes Concertmaster

Upcoming Events

November
19 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

22 Thursday, 8:00 pm
University of Alberta Orchestral Winds and Percussion
Angela Schroeder, Conductor
Copland *Fanfare for the Common Man;* Stravinsky *Octet*;
Beethoven *Octet*; Reinecke *Octet*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757

23 Friday, 8:00 pm
Music at Convocation Hall II
7:15 Pre-Concert Introduction by **Dr Michael Roeder**
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Brahms Night: *Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99; Trio in B Major, Op. 8*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

24 Saturday, 8:00 pm
World Music Sampler
Presented by the Canadian Centre for Ethnomusicology
Free admission
For more information call 492-0274

25 Sunday, 3:00 pm
Music at Convocation Hall I
2:15 pm Pre-Concert Introduction by **Dr David Cook**
Stephen Bryant, violin; Dianne New, violin; Sue Jane Bryant, viola; Tanya Prochazka, cello; Janet Scott Hoyt, piano
Sallinen *Some Aspects's of Hintrik's Funeral March, Op.*19 (String Quartet No. 3); Beethoven *String Quartet in E flat major, Op.127*; Schnittke *Minuet for String Trio; Piano Quartet;* Brahms *Quintet in F Minor, Op.34 for String Quartet & Piano*
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Advance tickets are available at TIX on the Square, 420-1757

December
2 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

2 Sunday, 8:00 pm *DATE CHANGE*
Happnin'
University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

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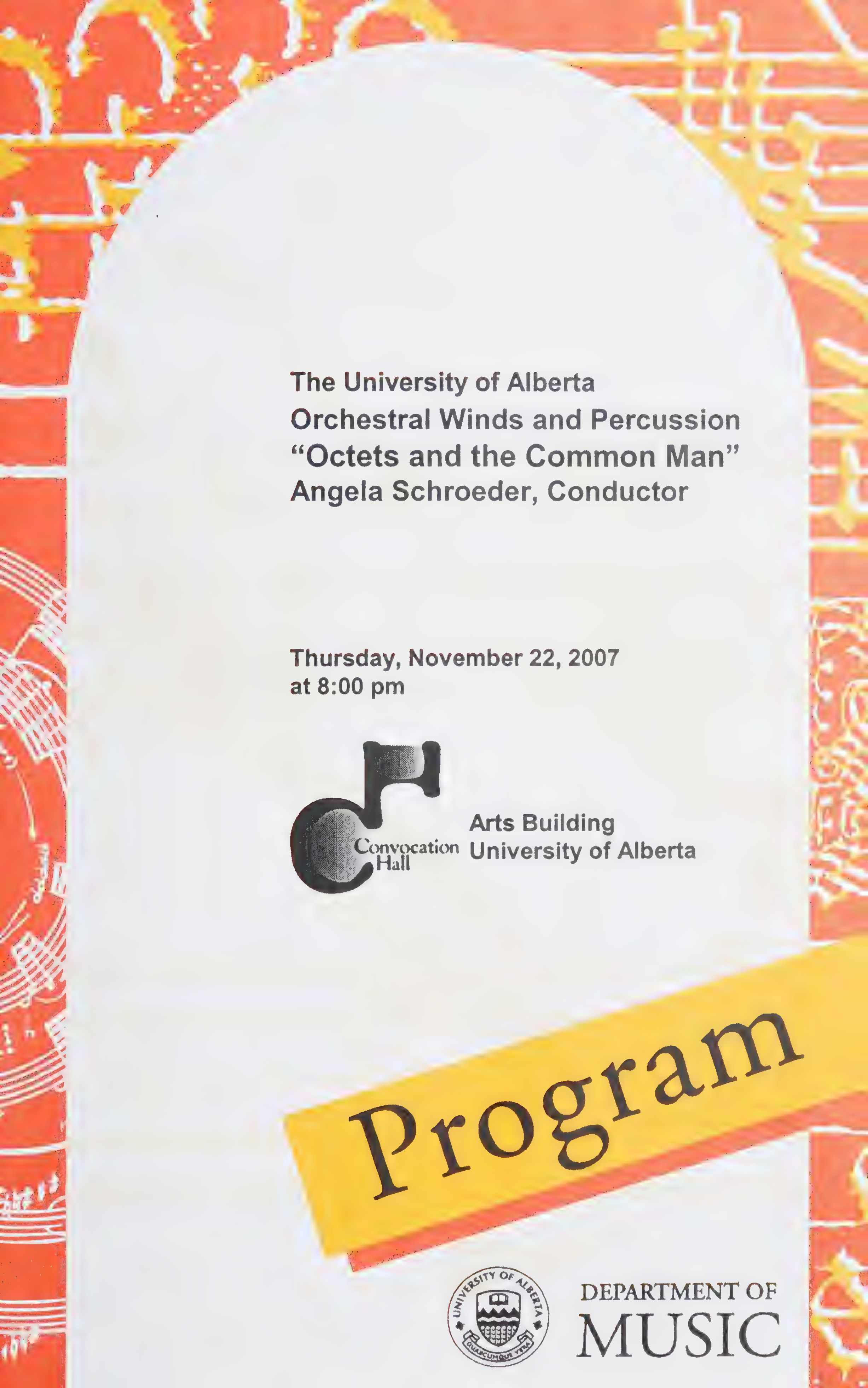

The University of Alberta
Orchestral Winds and Percussion
"Octets and the Common Man"
Angela Schroeder, Conductor

Thursday, November 22, 2007
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Fanfare for the Common Man (1942)
Aaron Copland
(1990-1990)

Octet Op. 216 (1892)
Carl Reinecke
(1824-1910)
I. Allegro moderato
II. Scherzo
III. Adagio ma non troppo
V. Finale

Intermission

Octet for Wind Instruments (1923/rev.1952)
Igor Stravinsky
(1882-1971)
I. Sinfonia
II. Tema con Variazioni
III. Finale

Wind Octet in E-flat Major, Op. 103 (1792)
Ludwig van Beethoven
(1770-1827)
I. Allegro
II. Andante
III. Menuetto; Trio
IV. Finale

Program Notes

Aaron Copland (1990-1990) once said that it was his good fortune that he was "twenty in the twenties." It was America's good luck, too, for historically he was the right man at the right time. When he was growing up, American music had no internationally recognized voice of its own. His destiny was to supply one. Although he was the son of Jewish immigrants, the music he wrote - with its clear and clean open harmonies and frequent folk-like melodies - came to be regarded as the most representative echo of the American spirit. There is a certain irony in this fact, since Copland began his composing career as a jarring modernist.

After premiering Copland's *Organ Symphony* in 1925, conductor Walter Damrosch remarked, "... when the gifted young American who wrote this symphony can compose at the age of twenty-three a work like this one -- it seems evident that in five years more he will be ready to commit murder!" While it is true that a number of his early scores were brash and dissonant, in mid-career he wrote a string of works of such immediacy and sophisticated simplicity that the world recognized and cheered them not only as American, but as quintessentially Copland-esque.

These included the ballets *Billy the Kid* and *Rodeo* as well as the modern dance piece *Appalachian Spring*. There was also *Lincoln Portrait* for narrator and orchestra, *An Outdoor Overture* and, above all, the majestic *Third Symphony*, a work which grew out of Copland's rousing *Fanfare for the Common Man*. Perhaps because Copland summed up so well so many strands of the experience of being an American, he can be regarded as the American musical voice, even over the more popular, but localized, New York jazz refrains of George Gershwin and the more austere, original New England sounds of Charles Ives. "He is the best we have, you know," Leonard Bernstein once said, and considering how closely tied together were their lives and careers it is touching that they died only two months apart. Copland, after all, was the first to recognize Bernstein's gifts as a composer and encourage him, and few composers have had a more loyal and dedicated advocate than Bernstein the conductor.

Born in Brooklyn on November 14, 1900, the youngest of five children, his early music training came from an older sister Laurine. He later went abroad to complete his musical education at a new conservatory for American musicians established at Fontainebleau, near Paris - a further irony surrounding the work of this maker of classic American sounds. But it was a measure of Copland's personality and the vigor of what he had to express that he remained staunchly his own man despite the European influences he came in contact with.

Today, we remember Copland as more than just an original, skillful maker of music. He became a symbol of what could be attained as a serious musician in this land. He was an articulate spokesman on behalf of America's music and its musicians, a teacher, critic, conductor, and writer whose books and articles helped to explain to a wide public both old and new music.

Although he stopped composing after 1970, he remained a powerful influence and a mentor for young composers and was the recipient of most of the honors this country can bestow, from the Presidential Medal of Freedom and the Kennedy Center Honors to a Pulitzer Prize and an Oscar. However, he once told his close friend, playwright Harold Clurman, that he actually had only one ambition -- "I want to be remembered." It was an ambition he achieved many times over.

Fanfare for the Common Man (1942) was written on the request of conductor Eugene Goosens. In his autobiography, Copland wrote of the request:

Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers.

A total of eighteen fanfares were written at Goossens' behest, but Copland's is the only one which remains in the standard repertoire. Goosens had suggested titles such as *Fanfare for Soldiers*, or sailors or airmen, and he wrote that "[i]t is my idea to make these fanfares stirring and significant contributions to the war effort...." Copland considered several titles including *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms*; to Goossens' surprise, however, Copland titled the piece *Fanfare for the Common Man*. Goossen wrote "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time". Copland's reply was "I [am] all for honoring the common man at income tax time". The fanfare was also used as the main theme of the fourth movement of Copland's *Third Symphony*..

Carl Reinecke (1824-1910) is one of the most influential and versatile musicians of his time. Known most commonly for writing cadenzas for the concertos of Bach, Mozart and Beethoven, he was a brilliant pianist who was touring as early as age eleven. During a stay in Leopzig, he was fortunate to have studied with Mendelssohn and Schumann. In 1846, Reinecke was appointed court pianist to Christian VIII in Denmark, where he stayed for two years. He enjoyed stays in Paris and Cologne before becoming Music Director at Barmen in 1854. In 1860, Reinecke became conductor of the famous Leipzig Gewandhaus, where he stayed for the next thirty-five years of his life. He was also appointed professor of composition and piano at the Conservatory, where many of his pupils went on to great acclaim, including Greig and Weingartner. He never stopped performing as a pianist, and was regarded as one of the fore-most interpreters of the music of Mozart at the time. His compositions include concertos, a symphony, instrumental sonatas, and chamber works such as the *Sextet for Winds in Bb, Op. 27,* as well as the *Octet Op. 216.*

The ***Octet Op. 216*** is a four-movement work that is a gem in the repertoire for chamber winds. It has an elegance and charm that is reminiscent of the classical period style of Haydn and Mozart, but combined with the passionate harmonies and emotional content of the romantic period that surrounded him throughout his life. The first movement is in Sonata form, presenting a simple yet jaunty theme in the opening, contrasted by a more lyrical and wistful second theme. The second movement, as Scherzo and Trio, contrasts a playfully repetitive motive with a song-like melody. In the Adagio ma non troppo, the romantic influence is indulged in a gently impassioned tune that plays itself into a rather virtuosic line in the flute. This virtuosity carries into the Finale, where the flute continues to be featured in a technical display of gracefully weaving lines and figures. Reinecke captures the character of all the instruments and combines them to create a brilliant closing to this magnificent work.

Igor Stravinsky (1882-1971) was born at Oranienbaum near St. Petersburg, Russia. He finished a university law course before he made the decision to become a musician. By this time he was a good amateur pianist, an occasional professional accompanist, an enthusiastic reader of avant-garde scores from France and Germany, and a connoisseur of Italian, French, and Russian opera.

Stravinsky became an apprentice to the elder Russian composer Nikolai Rimsky-Korsakov. He did not enter classes at the conservatory where Rimsky Korsakov taught, but worked privately at his home. For the sake of learning the most advanced craftsmanship, Stravinsky hid his independent taste, confident that he could exercise it later. His *Symphony in E-flat* , *Pastorale*, and *Fireworks* demonstrate this. Stravinsky also wrote a funeral dirge (a dark, moody piece) for Rimsky-Korsakov, which he later recalled as the best of his early works. It was not published, and the manuscript was lost.

The great impresario Sergei Diaghilev heard Stravinsky's works in St. Petersburg and invited him to go to Paris, France, to write orchestral arrangements of Chopin's (1810–1849) works for ballets that he was producing. Each of these ballets scandalized the first audiences. However, the ballets were unique and exciting, and quickly became classics in the repertoire. The three ballets—*Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1912–1913)—together made Stravinsky's influence on all the arts enormous. They established him as a leader of a heroic musical generation alongside many of his older compositional mentors.

World War I prevented Stravinsky from writing more for Diaghilev's company. The Russian Revolution prevented Stravinsky from returning home from Paris. During the war he lived in Switzerland, where he collaborated with the poet C. F. Ramuz on a series of works based on folklore, including *The Soldier's Tale* (1918). This work deeply influenced Bertolt Brecht (1898–1956), Jean Cocteau (1889–1963), and other dramatists of the 1920s. The death of Diaghilev in 1929 marked the end of a social focus for much of Stravinsky's work. Though Stravinsky became a French citizen in 1934, he was not able to win in France the recognition and security he needed.

When Stravinsky settled in the United States in 1939, he renewed his interest in popular music. He composed several short pieces, including *Ebony Concerto* for Woody Herman's band (performed most notably by Benny Goodman). His arrangement of the "Star-Spangled Banner" (1944) was too severe to become a favorite. Several projects for film music were begun, though none was completed. A collaboration happier even than that with Diaghilev developed with the New York City Ballet under choreographer George Balanchine. The music included some of Stravinsky's most melodious ideas. During the 1950s Stravinsky studied the music of Anton Webern and gradually absorbed the new elements of serial music into his own still evolving, still very individual, style. Stravinsky's works of the 1960s continued to demonstrate complex rhythms and sounds, as well as fascinating harmony and counterpoint.

Stravinsky died on April 6, 1971, in New York City and was buried in Venice. His approach to musical composition was one of constant renewal. Rhythm was the most striking ingredient, and his novel rhythms were most widely imitated. His instrumentation and his ways of writing for voices were also distinctive and influential. His harmonies and forms were more elusive However, he recognized melody as the "most essential" element.

The ***Octet for Wind Instruments*** (1923/rev.1952) was one of many of Stravinsky's works written in the neo-classical style. Scored for flute, clarinet, two bassoons, two trumpets in A and C, and tenor and bass trombones, the Octet reflected Stravinsky's general reduction in instrumental forces during and after the First World War. Although the war and its dismal aftermath necessitated economical scoring, these events do not explain the composer's intriguing choice of instruments. The following story that is told by Stravinsky is from the series of interviews published by Robert Craft. Although these stories are undoubtedly described by Stravinsky, many scholars have disputed over their accuracy.

> The octet began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity (in the dream) to know how many musicians played. I remember that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning, I began to compose the Octet, a piece I had not so much as thought of the day before. The Octet was quickly composed. The first movement came first and then the waltz in the second movement. After writing the waltz, I realized that it would be a very good theme for variations. I then wrote the "ribbons of scales" variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole octet. The point of the fugato is that the theme is played in rotation by the instrument pairs. The third movement grew out of the fugato and was intended as a contrast to the high tension point of the whole piece. Perhaps I had Bach's *Two Part Inventions* in mind while composing this movement.

from *Conversations with Stravinsky*, Volume IV

It seems that Stravinsky was striving for an extreme (and un-Romantic) clarity of timbre and texture. As he explained in his 1924 article, "Some Ideas About my Octour [Octet]": "Wind instruments seem to me to be more apt to render a certain rigidity of the form I had in mind than other instruments -- the stringed instruments, for example, which are less cold and more vague." Stravinsky further outlined his neo-Classical credo by stressing that the Octet "is not an 'emotive' work, but a musical composition based on elements which are sufficient in themselves." Accordingly, he chose classical forms commonly associated with absolute music: sonata form for the first movement, theme and variations (incorporating a fugue) for the second, and a rondo finale.

The work was dedicated secretly to Vera Soudeikine (born de Bosset), whom Stravinsky had met in 1920, and with whom he had fallen in love and eventually married. Stravinsky conducted the first performance of the piece on October 18, 1923, the first time the composer had introduced one of his own works.

Ludwig van Beethoven (1770-1827) is well known as the pivotal composer of the late classical period. He began his musical studies as a child, following in the footsteps of his father and grandfather who both served as court musicians in Bonn. Beethoven himself began working for the court as early as age twelve, performing on piano, organ, violin and viola, as well as wrting a great deal of music as well. Under the patronage of elector Maximillian Franz, Beethoven was avle to develop as a composer and wrote several works during his time in Bonn. He became the financial supporter of his family, and took care of his brothers and ailing father. At the age of twenty-two, Beethoven decided to leave Bonn to study in Vienna, where he would live the rest of his life.

While in Vienna, he began taking lessons with Franz Joseph Haydn, though the lessons would not last long. Beethoven grew impatient with the formality of Haydn's teaching, and he discontinued his work with the composer. Beethoven achieved great success as a pianist throughout Vienna, and his compositions grew in popularity. However, just as his career was beginning to grow, Beethoven recognized the earliest signs of the deafness that would change his life. He went on to compose symphonies, operas, chamer music and solo piano music in a style unlike anyone before or after him. This style has been defined as the turning point in classical music, leading toward a new genre of impassioned and expressive music that is now known as the romantic period. By putting his emotions into his compositions, Beethoven allows the listner and the performer to become intimately involved with his struggle to express himself. Because his deafness became so pronounced, Beethoven himself did not hear the music that he wrote in his later years. Many of these works are now a part of the standard works of soloists, chamber musicians and orchestras worldwide.

The ***Wind Octet in E-flat Major, Op. 103*** was written while the composer was still living in Bonn, prior to his move to Vienna. It is presumed that he wrote the music as entertainment for the court of Maximilian Franz, who enjoyed listening to a small "band" consisiting of pairs of oboes, clarinets, bassoons and horns while he ate. Not unlike the wind serenades of Wolfgang Amadeus Mozart, the *Octet* was not considered serious music at the time, as its function was very utilitarian. Being only twenty years old and still very diligent in his compositional practices, the *Octet* reflects many of the classical traditions of composition. The four-movement form of the work was standard at the time, and the structure of each movement was very reflective of other pieces writeen during that time. His only other work for this combination of instruments is the *Rondino in E-flat*, which is thought to have been conceived as an additional movement for the *Octet*. However, he chose not to include it, allowing it to stand alone in its own right. Beethoven brought the music for the *Octet* with him to Vienna, where he later revised and edited the work. In 1795, he re-orchestrated the work for string quartet, which would become the *String Quintet in E-flat, Op. 4.*

The first movement of the *Octet* – Allegro – is motivically driven. There is no real hint of a "tune", but rather fragments of different themes that are interrupted and manipulated amongst each other. The second movement, Andante, is the opposite; Beethoven writes a lyrical and somewhat haunting melody that is introduced by the oboe and later taken over by the bassoon and clarinet. In the third movement we catch a glimpse of the Beethovenian style that would later become a trademark of his writing. Thought entitled *Menuet and Trio*, as was proper for third movements to be, this movement is undeniable a scherzo – a lively and playful musical joke. Beethoven would go on to use scherzo in place of the traditional Menuet and Trio in many of his future works. The last movement is a light-hearted Finale in which there exists a somewhat sarcastic mocking of the theme between the instruments. The overall feeling of the work is one of joy and youthfulness, laughter and excitement.

Upcoming Events

November
23 Friday, 8:00 pm
Music at Convocation Hall II
7:15 Pre-Concert Introduction
by **Dr Michael Roeder**
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Brahms Night: Sonata in A Major for Violin and Piano, Op 100; Sonata in F Major for Cello and Piano, Op. 99; Trio in B Major, Op. 8
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

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Dianne New, violin
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Wendy Grasdahl, Conductor
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University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
For ticket information, contact Grant MacEwan College, 497-4436

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Music at Convocation Hall

Music at Convocation Hall II

Brahms Night

Patricia Tao, piano
Jasmine Lin, violin
Marina Hoover, cello

Friday, November 23, 2007
7:15 pm *Pre-Concert Introduction*
by **Dr Michael Roeder**
Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Works by
Johannes Brahms
(1833-1897)

Program

Sonata in A Major for Violin and Piano (1886), Op. 100

I. Allegro amabile
II. Andante tranquillo
III. Allegretto grazioso

Sonata in F Major for Cello and Piano, Op. 99 (1886)

I. Allegro vivace
II. Adagio affettuoso
III. Allegro passionato
IV. Allegro molto

Intermission

Trio in B Major, Op. 8 (1891)

I. Allegro con brio
II. Scherzo: Allegro molto
III. Adagio
IV. Allegro

Patricia Tao, piano
Jasmine Lin, violin
Marina Hoover, cello

Program Notes

Written by Melaena Grierson

Johannes Brahms (1833–1897)

Johannes Brahms was born in Hamburg to a musical father and his seamstress wife. He began studying the piano at age 7, followed by theory and composition lessons. His love of folklore developed at an early age, and by the 1840s he had begun to compile manuscript collections of European folksongs. *Wiegenlied* (1868), written to a folk text, is now so well known it is often called simply "Brahms' Lullaby".

Brahms composed in a wide variety of forms, consisting of numerous songs in the German Lied tradition, four massive symphonies, assorted symphonic works such as overtures, serenades, and variations, and works for piano, including the famous *Hungarian Dances*, as well as his 24 chamber music works.

Stylistically, Brahms is very much a product of the late Classical period, and his compositions draw from the music of Schumann, Schubert, and Beethoven. A longtime admirer of Robert Schumann, he was very close to the Schumann family and maintained a close connection to Clara Schumann long after Robert's death. In his own day, Brahms was regarded by some as Beethoven's successor due to his adherence to Classical idioms, which also caused him to be perceived in some circles as an opponent to the new tonalities of Wagner and Lizst. As an individual, Brahms was a perfectionist, and destroyed many of his early works and rough drafts, which are now irrevocably lost.

At the time when Brahms was embarking on his career as a composer in the 1850s, chamber music was beginning to enjoy a resurgence of activity in Vienna, and both the field of chamber players and the number of performances increased significantly between the 1860s and 1890s. As both composer and accomplished musician in his own right, Brahms himself frequently took part in public performances of his chamber music. His chamber music works begin with the *Piano Trio in B major, Op. 8* (1854) and culminate with the *Clarinet Sonatas, Op. 120* (1894). These works can be roughly divided into three periods: 1860–65; 1873–75; and 1879–94.

Some consider Brahms' chamber music to be fully representative of his creative personality, and there is no doubt that he set a model for young composers coming of age by which to measure themselves against.

Sonata for Violin and Piano in A Major, Op. 100 (1886)

This is the first of three works composed in 1886. On a technical level this is one of Brahms' simplest chamber works, with a lyrical theme that is slow to develop and a sense of serenity that is foreshadowed by the names of the movements: "amiable", "tranquil", and "gracious". The opening movement, *Allegro Amabile*, was likely sketched three years earlier; its modest size and reliance on traditional theme types display its roots in the Classical idiom. Based on song, the free flowing melodies develop slowly and blend smoothly between instruments. The second movement, more sharply contrasted, is conflicted between its opening andante and its closing *Vivace*. The *Vivace* portions are based on a theme from Grieg's *Violin Sonata in G Major, Op. 13*, resembling the original closely in terms of contour, rhythm, and modality, and developed uniquely by Brahms. The two sections of this movement alternate between F major and its relative minor of D, as Brahms uses the permeability between relative keys to create a section that is tonally ambiguous.

The third movement begins serenely, and although it explodes midway through with energy and emotion, it eventually returns to its calm theme and culminates in a dignified conclusion.

Sonata for Cello and Piano in F Major, Op. 99 (1886)

This work was likely written in the summer of 1886, and premiered in November of the same year with Brahms performing at the piano. A sharp contrast to its successor, Op. 100, this is a full scale virtuosic work with a rhythmic vitality indicated by its three quick movements.

The second movement, *Adagio affettuoso*, features a rather atypical (for Brahms) pairing of the two keys of F (major and minor) and F# (major and minor), which are tonally extremely distant. Heard in the outer sections of the movement, they provide a sharp juxtaposition to one another.

This work fully exploits the upper register of the cello, and, unusually for cello, is written almost entirely in the alto clef. The composition is very much a product of its times in that it is tied to developments in the piano building industry. In order to avoid any possible imbalances arising from the new sounds of the piano, Brahms wrote for the outer registers of the cello (in this case, specifically the upper register) as much as possible.

Trio in B Major, Op. 8 (1891)

This work has fascinated scholars due to its dual nature: it is at once the earliest and the latest of Brahms's chamber works. Written when he was in his late twenties, the work was originally published in 1854 by Breitkopf, but Brahms, the perfectionist, had regrets about its publication almost immediately. In 1891, when Breitkopf sold the publication rights to Simrock, Brahms took the opportunity to revise the piece drastically. Since Brahms frequently destroyed works with which he was dissatisfied, very few of his early works are extant, and the publication from 1854 offers a rare glimpse into Brahms' early compositional processes.

The work on tonight's program is the revised version of 1891. The original quoted Schubert, Schumann, and Beethoven, but the revised version contains very little material from the original, with the exception of the scherzo, which remained virtually untouched except for the coda, and the original theme of each movement.

The long first movement, which unfolds very much like a symphony, was the most heavily revised. The *Scherzo's* exuberant nature features two contrasting themes and concludes dramatically, yet quietly. The third movement, *Adagio,* opens in a serene mood as the piano's chorale-like phrases are answered by contrasting ideas on the two stringed instruments. Its lyrical melody and sense of peace contrast sharply with the finale, which embodies an ambiguity, or restlessness, in its indecision to establish the home tonality until the very end. The work finally concludes in a rather pensive manner with a resolution to a minor key rather than the major key indicated in the title.

Two-time Grammy nominee **Marina Hoover** was born in Edmonton, Canada. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, and the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoletto USA since 1996.

The Quartet's major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third CD, Yiddishbbuk: The Chamber Works of Oswaldo Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University's Lutkin Hall. She appeared in the movie "Illuminata", directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

For 4 years Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting Artist-in-residence at the University of Toronto, Distinguished Visitor at the University of Alberta and Artist in Residence at the Banff Centre for the Arts. She participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, Chicago Chamber Musicians, the Ameropa trio, and with pianist James Giles. She taught chamber music at Northwestern University School of Music, and currently teaches at the Music Institute of Chicago.

Jasmine Lin began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Quincy Symphony Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, and Summer Serenade, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon".

As a chamber musician, Ms Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured in New York, Maine, Delaware, Michigan, Illinois, Oregon, Washington, California, Arizona, New Mexico, Texas, Tennessee, Kentucky, South Carolina, Virginia, and the British Virgin Islands as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and De Paul University and was a faculty member of the Taos School of Music in New Mexico. She is a founding member of the Formosa Quartet, which won first prize in the London International String Quartet Competition this past April. The Formosa's debut CD on EMI Classics Debut Series will be released in January.

Ms Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago and on radio in Taipei. In the 1999-2000 season she was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. She is currently a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming. She is heard regularly on WFMT in Chicago.

Pianist **Patricia Tao,** founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a “beautiful new landmark” on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist’s Community Concerts series, and in 1990, was reinvited as an “Artistic Ambassador” for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen

Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta's MACH series, Mozart's Piano Concerto K. 414 with string quartet at the Winspear Centre, and the Yellow River Piano Concerto with the HKJYCC Orchestra in Hong Kong.

Dr Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music"and "In Performance" on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and most recently, cello and piano sonatas with cellist Marina Hoover on the Centaur label.

An avid chamber musician, Dr Tao regularly performs frequently with Ms Hoover, with most recent performances in Edmonton, New York and Chicago. Other collaborations have included performances with violist Marcus Thompson, violinist Scott St. John, and French clarinetist Michel Lethiec. In 2002, Dr Tao launched *Hear's to Your Health Concerts,* held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists.

Dr Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and in 2002, was appointed Assistant Professor of Music at the University of Alberta.

Upcoming Events

November
24 Saturday, 8:00 pm
World Music Sampler
Presented by the Canadian Centre for Ethnomusicology
Free admission
For more information call 492-0274

25 Sunday, 3:00 pm
Music at Convocation Hall I
2:15 pm Pre-Concert Introduction by **Dr David Cook**
Stephen Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Sallinen *Some Aspects's of Hintrik's Funeral March, Op.*19 (String Quartet No. 3); Beethoven *String Quartet in E flat major, Op.127*; Schnittke *Minuet for String Trio; Piano Quartet;* Brahms *Quintet in F Minor, Op.34 for String Quartet & Piano*
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available at TIX on the Square, 420-1757

30 Friday, 8:00 pm
University of Alberta Concert Choir
Evelyn Pfeifer, Conductor
featuring Britten's *Ceremony of Carols*, Brahms's *Weltliche Gesänge, Op 42*, and works by Hindemith, Lundvik, Sirett and Daley
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

December
2 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

2 Sunday, 8:00 pm
Happnin'
University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
For ticket information, contact Grant MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and the University of Alberta Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsityof Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall I

Stephen Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
with
Janet Scott-Hoyt, piano

Sunday, November 25, 2007
2:15 pm *Pre-Concert Introduction*
by **Dr David Cook**
Convocation Hall
3:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Some Aspects's of Hintrik's Funeral March, Op.19 (1969)
(String Quartet No. 3)
Aulis Sallinen
(b. 1935)

String Quartet in E-Flat Major,
Op.127 (1823-1824)
Ludwig van Beethoven
(1770-1827)
Maestoso; Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

Intermission

Minuet for String Trio (1994)
Alfred Schnittke
(1934-1998)

Piano Quartet (1988)
Alfred Schnittke
Allegro

Quintet in F Minor for String Quartet
and Piano, Op. 34 (1861-1864)
Johannes Brahms
(1833-1897)
Allegro non troppo
Andante, un poco Adagio
Scherzo
Finale

Stephen Bryant, violin
Dianne New, violin
Sue Jane Bryant, viola
Tanya Prochazka, cello
with
Janet Scott-Hoyt, piano

Program Notes

Written by Melaena Grierson

Aulis Sallinen (b.1935)

Finnish composer, Sallinen was born in Salmi on the shores of Lake Ladoga, which became a part of the Soviet Union in 1944. His early musical background focused on violin and piano, both jazz and classical. He studied at the Sibelius Academy, where he later became a faculty member. His compositional output was initially sparse, but increased greatly after he received a “Professor of Arts for Life” position from the Finnish government, which allowed him to spend all of his time composing. He has composed many large scale works such as symphonies and concertos, and is perhaps best known for his operas. Since 2001, he has been increasingly interested in music for solo instruments.

Some Aspects of Hintrik’s Funeral March (String Quartet No.3), Op. 19 (1969)

This is one of Sallinen’s most widely performed compositions. Having received an invitation from the Swedish State Concert Board to present music in Swedish schools, Sallinen wrote this work with the conjoint ideas of accessibility and transformation. The musical theme provides the title: It is based on a popular Finnish fiddle tune called “Peltoniemi Hintrik’s Funeral March”. The tune, played without vibrato and by two violins with dissimilar bowing, suggests distance and multiple performers. The piece culminates in an excited manner with a dissonant climax.

Ludwig van Beethoven (1770–1827)

Although Beethoven is known indisputably as a composer, he was in his own lifetime also a noted performer and improviser. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. His music can be divided into periods that roughly correspond with his personal life; in early periods, he mastered and gained control over established styles; the middle period marked the introduction of music in the heroic vein; and the late period saw his most complex and personal innovations, as well as a newfound interest in folk song and melody.

String Quartet in E flat major, Op. 127 (1823–1824)

This work represents the first of Beethoven’s late quartets, which came about as a result of an entreaty and commission by Prince Nicholas Galitsin of St. Petersburg. In the first movement, we hear a recurring Maestoso that pervades the sonata form. The second movement, in the subdominant key of A flat major, is a set of six variations. The angular theme of the third movement is stated by the cello and then inverted by the violin, and the second section features recitative-like octaves on the viola and cello. The finale is written in sonata form, with two contrasting subjects and a discordant passages with open fifths. The coda features the main theme, restated in an extended and lyrical manner.

Alfred Schnittke (1934 – 1998)

Born to a Jewish family in Engels in the Volga-German Republic of the Soviet Union, Schnittke studied composition at the Moscow Conservatory. Frail and sickly for much of his life, and often a target of persecution by the Soviet regime, his output is perhaps surprisingly large.

A convert to Christianity, Schnittke's works show influences of his devout mystic beliefs. His early compositional style was influenced by Shostakovich, and later by the serialist technique, but eventually settled into a style that he labelled "polystylistic". This was a syncretic form in which he initially juxtaposed, and in later years blended together, elements of different idioms from the past and the present. As his health deteriorated towards the end of his life, this polystylistic approach was supplanted by a more bleak and withdrawn compositional style that can be seen in his works as early as 1989. Schnittke was also a notable composer of film music, and is quoted as saying that his goal was to unify serious and light music.

Minuet for String Trio (1994)

This Minuet was written as an encore for the first performance of Schnittke's *Concerto for Three.*

Piano Quartet (1988)

This piece is based on thematic material from an incomplete quartet written by Mahler at age 16. Commissioned by the Kuhmo Chamber Music Festival, this piece is dedicated to Oleg Krysa. An orchestrated arrangement of this work was used in the second movement of Schnittke's Fifth Symphony.

Johannes Brahms (1833–1897)

Brahms composed in a wide variety of forms, consisting of numerous songs in the German Lied tradition, four massive symphonies, assorted symphonic works such as overtures, serenades, and variations, and works for piano, including the famous *Hungarian Dances*, as well as his 24 chamber music works. At the time when Brahms was embarking on his career as a composer in the 1850s, chamber music was beginning to enjoy a resurgence of activity in Vienna, and both the field of chamber players and the number of performances increased significantly between the 1860s and 1890s. As both composer and accomplished musician in his own right, Brahms frequently participated in public performances of his chamber music.

Stylistically, Brahms is very much a product of the late Classical period, and his compositions draw from the music of Schumann, Schubert, and Beethoven. In his own day, Brahms was regarded by some as Beethoven's successor due to his adherence to Classical idioms, which also caused him to be perceived in some circles as an opponent to the new tonalities of Wagner and Lizst. As an individual, Brahms was a perfectionist, and destroyed many of his early works and rough drafts, which are now irrevocably lost.

Quintet in f minor, Op. 34 for String Quartet and Piano (1861–1864)
Brahms wrote and revised this work over three years, rewriting it multiple times with different scorings. The opening movement, in tight sonata form, begins with a dramatic theme stated in unison by the violin, cello, and piano, then repeated by all the instruments. The lyrical complementary theme counterbalances the first, and the recapitulation closes the movement with a wave of sound. The second movement, with its gentle Schubertian melody, contrasts sharply with the electrifying Scherzo, which offers its own internal contrasts with three different motivic elements. The finale, slow to open and deeply chromatic, concludes the work in a tragic tenor.

Stephen Bryant is a violinist known for his enthusiasm and passion for music. He was born in Long Beach, California and studied violin in Southern California with Vera Barstow, Pavel Farkas and Paul Shure. Stephen was Concertmaster of the YMF Debut Orchestra under Calvin Simmons and a member of the Los Angeles Chamber Orchestra under Neville Marriner.

In Canada, Stephen was Principal Second Violin of the Edmonton Symphony for ten years before joining the Calgary Philharmonic Orchestra violin section, where he performed as Assistant Concertmaster for four seasons. In 1998-99, Stephen ventured to Asia to perform in the Malaysian Philharmonic Orchestra's inaugural season as Principal Second Violin under Music Director, Kees Bakels. He also performed in the Sydney Symphony Orchestra in 2000/01 season as Principal Second Violin under Edo deWaart.

Presently Stephen is in his fourth season with the Seattle Symphony Orchestra. Stephen has formed chamber music ensembles in each of his places of residence, from the Ysaye Quartet of Los Angeles to the Debut Quartet in Edmonton which participated in the 1986 Banff International String Quartet Competition. He organized and performed concert series in Edmonton for Alberta College, in Calgary for the Instrumental Society, and in Banff for the Banff Centre for the Arts. Presently he is leader of the Beau Quartet which has recorded two cds with Arktos Recordings. Each year the Beau Quartet presents a series of concerts in the Grand Canyon as part of a river raft trip, performing in some of the world's most beautiful natural amphitheatres.

In the many summers that Stephen studied at the Banff Centre for the Arts, he performed in the master classes of Lorand Fenyves, Lillian Fuchs, Karen Tuttle, Thomas Rolston, Menachim Pressler and Janos Starker.

As soloist, he has performed with the Edmonton Symphony, Calgary Philharmonic and Malaysian Philharmonic Orchestras.

In Seattle, Stephen has performed with the St. Helens String Quartet, Seattle Chamber Players, and the Metropolitan and Beau Metro String Quartets.

Sue Jane Bryant, violist, was born in New York and raised in the San Francisco Bay Area. Sue Jane studied violin in Los Angeles with Kenneth Goldsmith, Glenn Dicterow and Manuel Compinsky, who interested her in playing viola. She is a graduate of California State University at Fullerton with a Bachelor of Music in Performance. In Los Angeles she was a member of the YMF Debut Orchestra, Pasadena Chamber Orchestra and Ysaye Quartet. As a member of the Edmonton Symphony Orchestra, she performed two seasons as a violinist, and the following eight seasons as a violist. In 1989 she became a member of the Calgary Philharmonic Orchestra and held the position of Assistant Principal Viola to 2003. In 1998, Sue Jane performed as Sub-Principal Viola with the newly formed Malaysian Philharmonic Orchestra during their inaugural season under Music Director Kees Bakels.

Sue Jane has a wealth of chamber music experience extending from the Los Angeles based Ysaye Quartet, to the Debut Quartet in Edmonton which participated in the 1986 Banff International String Quartet Competition. Presently, she is violist of the Beau Quartet which has released two cds of the quartets of Sibelius and Nielsen, and quartets of Alberta composers Andrix and Bachmann on the Arktos label.

At the Banff Centre for the Arts, Sue Jane has performed in the master classes of Lillian Fuchs, Karen Tuttle, Martha Strongin-Katz, Kim Kashkashian, Janos Starker and Thomas Rolston. As soloist with the Edmonton Symphony she has performed the Mozart Sinfonia Concertante with her husband Stephen, violinist, and the Brandenburg Concerti no.3 and 6 with both the Calgary and Malaysian Philharmonic Orchestras.

Since moving with her family to Seattle, Sue Jane has performed with the Seattle Symphony, Soundbridge Young Composers Series, Pacific Northwest Ballet, Seattle Chamber Players, the Oregon Symphony Orchestra, Vancouver Symphony Orchestra, and the Beau Metro Quartet.

Dianne New joined the Edmonton Symphony Orchestra at the age of 18 and has been Principal Second Violin since 1988. Born and raised in Edmonton, Dianne started the violin at the age of three, in the first year of the Talent Education (Suzuki) Program, with Yoko Wong, and then continued her studies with Thomas Rolston and Ranald Shean. She has had masterclasses with such teachers as Rodney Friend, David Zafer, Franco Gulli and Lorand Fenyves.

Dianne has been concertmaster of the Arden Ensemble of St. Albert, the Canadian Touring Company of Phantom of the Opera, the Congress of Strings under James DePriest, and the National Youth Orchestra under Rudolf Schwarz. As a soloist she has worked with conductors such as Franz-Paul Dekker, Ivars Taurins and William Eddins.

Highly respected as a chamber musician, Dianne has performed and been broadcast all over North America. Most recently she was a featured musician at Alberta at the Smithsonian in Washington DC, where she performed at the Kennedy Center, the Canadian Embassy, and the Opening Night Gala. As part of the Alberta Scene in Ottawa she played in the Shnittke Piano Quintet with the Brian Webb Dance Company. And as a member on the Debut String Quartet Dianne participated as a finalist in the Banff International String Quartet Competition.

Dianne has been featured in the CBCs Wednesday@Winspear series, U of A Encounter series, the Edmonton New Music Festival, and with the Alberta Baroque Ensemble and the Edmonton Symphony. But one of her greatest joys have been playing string quartets in the many natural concert halls of the Grand Canyon with the musicians gathered here tonight.

Professor of cello, chamber music, conductor of the Academy Strings and University Symphony Orchestras and Head of the String Department at the University of Alberta, Canada, cellist **Tanya Prochazka** (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres, Milton Schlosser and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. Highlights of the last three seasons were her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in Edmonton and Cambridge, England, string quartets in the side canyons of the Colorado River in the Grand Canyon, Beethoven Triple Concerto in London, England, solo Bach and Britten in Melbourne and recitals in Paris and Prague.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In 1998, she was appointed Professor of Cello, Strings, and Chamber Music and Conductor of the University Symphony Orchestra and the Academy Strings Orchestra at the University of Alberta. In 2002 Prochazka led the Academy Strings Orchestra on a concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She directed a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba in 2005. Tanya is also a regular teacher at the Sooke Chamber Music Workshop on Vancouver Island.

In 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and conducted Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes, string and string orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released recently was "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser, Dvorak's Cello Concerto with the University Symphony Orchestra, and Twentieth Century Violin and Cello works with violinist Elizabeth McHan.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as “The Passionate Englishman” with cellist Tanya Prochazka. More recent releases are ‘From the Library of Joseph Szigeti’ with violinist Guillaume Tardif and “Inspiration” with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, last year’s travels took her across the country and into the North. During the fall of 2005 she toured in Europe playing concerts in Paris, London and Prague.

Upcoming Events

November
30 Friday, 8:00 pm
University of Alberta Concert Choir
Evelyn Pfeifer, Conductor
featuring Britten's *Ceremony of Carols*, Brahms's *Weltliche Gesänge, Op 42*, and works by Hindemith, Lundvik, Sirett and Daley
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

December
2 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Conductor
F von Suppe *Light Cavalry Overture*
H Hanson *Chorale & Alleluia*
J S Bach *Come.Sweet Death*
P I Tchaikovsky *Dance of the Jesters*
R R Bennett *Symphonic Songs*
E Grieg *The Last Spring*
J Williams *Midway March*
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

2 Sunday, 8:00 pm
Happnin'
University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
For ticket information, contact Grant MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and the University of Alberta Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
Tickets are available at Winspear Box Office, 428-1414

Unless otherwise indicated
Convocation Hall, Arts Building
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door.
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Concert Choir

Evelyn Pfeifer, Conductor
Philip Chow, Assistant Conductor
Brady Sherard, Accompanist

Friday, November 30, 2007 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

grandmother moon (2006)
Eleanor Daley
(b. 1955)

Nocturnes (1946)
Flowering Almond Tree
Quiet Rain
Early Spring
Hildor Lundvik
(1885-1951)

Soloist
Elissa Dick, soprano

From *Six Chansons* (1939)
La Biche
Un Cygne
En Hiver
Paul Hindemith
(1895-1963)
text: Ranier Maria Rilke
1875-1926)

Lovesight
Robert H Young
(b. 1923)
text: Dante Gabriel Rossetti
(1828-1882)

To Musique
David Dickau
(b. 1953)
text: Robert Herrick
(1591-1674)

Weltliche Gesänge, Opus 42 (1859-1860)
No. 1 Abendständchen
No. 2 Vineta
Johannes Brahms
(1833-1897)

Intermission

A Ceremony of Carols, Opus 28 (1942) (SATB, 1955) Benjamin Britten
(1913-1976)
arr. for SATB by Julius Harrison
(1885-1963)

1. Procession
2. Wolcum Yole!
3. There is no Rose

4a. That Yongë Child

4b. Balulalow

5. As Dew in Aprille
6. This Little Babe
7. Interlude
8. In Freezing Winter Night
9. Spring Carol
10. Deo Gracias
11. Recession

Soloists
Laura Buckwold, Michelle Stannard,
and **Jessica Wagner, soprano**

Small Group
Bracken Burns, Nevada Collins-Lee, Sarah Howe,
and **Yan Bonnema, mezzo-soprano**

Sherelle Carey, harp

Waye Not His Cribb (2001) Mark G. Sirett
text: Robert Southwell
(1561-95)

Soloist
Tristan Cleveland-Thompson, tenor

Betelehemu (1994) Nigerian Carol
Via Olatunji and Wendell Whalum
arr. Barrington Brooks

Texts and Translations

grandmother moon

Text by Mary Louise Martin

we'lalin means welcome in Mi'Kmaq

she looks into and beyond my soul
the lacy cedar boughs creating her shadows
cedar ones weave design of midnight canvas
she looks into and beyond my soul
she a powerful sacred hoop of full light
simplicity against the ebony blues and blacks
of night sky land and crystal star people
she looks into and beyond my soul
her round face of translucent beauty and light
quiet powers speak out in her name
we'lalin

Nocturnes

1. Flowering Almond Tree

Original text by P Lagerkvist
English text by Gunilla Marcus

Like a flowering almond, my love so fair
Sing, oh wind, sing softly for me.
Tell her how much I care.
Like a flowering almond, my love so fair
Only you, tend'rest of morning winds,
have our secret to bear,
'Neath the flowering almond tree;
Here I wait in the twilight
'neath the flow'ring almond tree.
Now that daylight has faded and gone,
now will she come to me?

2. Quiet Rain

Original text by Vilh, Ekelund
English text by Gunilla Marcus

A quiet rain is falling on silent city streets.
The skies are veiled and hazy
while through the twilight is pouring
a mild and muted light.
Oh, tender night, oh quiet melancholy of Spring.
The murm'ring of the soft, slow rain;
So softly cries my heart.

3. Early Spring

Original text by Vilh, Ekelund
English text by Gunilla Marcus

Silhouettes of shining branches hang like glist'ning cobwebs.
Sounding in the silent valley there's a gentle murmur.
Clear as the gentle murmur of a frozen well in February
quiet as a well in winter.
Softly in the February twilight cry softly on the heavens.

From *Six Chansons on Original French Poems by Rainer Maria Rilke*

English translation by
Elaine de Sinçay

1. La Biche

O la biche; quel bel intérieur
d'anciennes forêts dans tes yeux
abonde; combien de confiance ronde
mêlée à combien, combien de peur.
Tout cela, porté parla vive gracilité de
tes bonds,
Mais jamais rien n'arrive, rien n'arrive
à cette impossessive ignorance de ton
front.

The Doe

O thou doe, what vistas of secular
forests appear in thine eyes reflected!
What confidence serene affected by
transient shades, by shades of fear.
And it all is borne on thy bounding
course, for so gracile art thou!
Nor comes aught to astound the
impassive profound unawareness of
thy brow.

2. Un Cygne

Un cygne avance sur l'eau entouré de
luimême comme un glissant tableau;
ainsi à certains instants un être que
l'on aime est tout unespace mouvant.
Il se rapproche doublé comme ce
cygne qui nage sur notre âme
troublée...
qui à cet être ajoute la tremblante
image de bonheur et de doute.

A Swan

A swan is breasting the flow all in
himself enfolded like a slow-moving
tableau.
And so, at some time or place, a loved
one will be molded to seem like a
migrating space;
Will near us, floating redoubled as a
swan on the river upon our soul so
troubled. Which swells it by the
addition of a wraith aquiver with
delight and suspicion.

3. En Hiver

En hiver, la mort meurtrière entre
dans les maisons;
elle cherche la soeur, le père, et leur
joue du violon.
Mais quand la terre remue, sous la
bêche du printemps,
la mort court dans les rues et salue
les passants.

In Winter

With the winter, Death, grisly guest
Through the doorway steals in
Both the young and the old to quest,
And he plays them his violin.
But when the Spring's spades are
beating Frozen earth beneath blue
sky,
Then Death his way goes fleeting,
Lightly greeting passersby.

Lovesight

Text by Dante Gabriel Rossetti (1828-1882)
When do I see thee most, beloved one?
When in the light the spirits of mine eyes before thy face,
their altar, solemnize the worship of that Love through thee made known?
Or when in the dusk hours we two alone
close kissed and eloquent of still replies,
thy twilight hidden glimmering visage lies,
And my soul only sees thy soul its own?

O love, my love! if I no more should see thyself,
nor on the earth the shadow of thee,
nor image of thine eyes in any spring,
How then should sound upon life's darkening slope
the ground-whirl of the perished leaves of Hope,
the wind of Death's imperishable wing?

To Musique

Text by Robert Herrick (1591-1674)
Charm me asleep, and melt me so
With thy Delicious Numbers;
That being ravisht, hence I goe
Away in easie slumbers.
Ease my sick head,
And make my bed,
Thou Power that canst sever
From me this ill:
And quickly still:
Though thou not kill
My Fever.

Though sweetly canst convert the same
From a consuming fire,
Into a gentle-licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes,
That I, poor I,
May think, thereby,
I live and die ‘Mongst Roses.

Fall on me like a silent dew,
Or like those Maiden show’rs,
Which, by the peep of day, doe strew
A Baptism o’er the flowers.
Melt, melt my paines,
With thy soft straines;
That having ease me given,
With full delight,
I leave this light;
And take my flight
For Heaven.

Weltliche Gesänge, Opus 42

Abendständchen

Text: Franz C. H. H.Brentano
(1838-1917)

Hör, es klagt die Flöte wieder,
und die kühlen Brunnen rauschen,
golden wehn die Töne nieder,
stille, stille, laß uns lauschen!

Holdes Bitten, mild Verlangen,
wie es süß zum Herzen spricht!
durch die Nacht, die mich umfangen,
blickt zu mir der Töne Licht.

Evening Song

Listen! The flute laments again,
and the cool springs murmur.
The golden tones waft down;
Be still, hush, let us listen!

Gracious imploring, gentle longing,
how sweetly they speak to the heart!
Through the night, which has mbraced
me, the light of the music shines.

Vineta

Text: Wilhelm Müller (1794-1827)

Aus des Meeres tiefem, tiefem
Grunde klingen Abendglocken dumpf
und matt, uns zu geben wunderbare
Kunde von der schönen, alten
Wunderstadt.

In der Fluten Schoß hinabgesunken,
blieben unten ihre Trümmer stehn.
ihre Zinnen lassen golden Funken
widerscheinend auf dem Spiegel
sehn.

Und der Schiffer, der den
Zauberschimmer
einmal sah im hellen Abendrot,
nach der selben Stelle schifft er
immer,ob auch rings umher die Klippe
droht.

Aus des Herzens tiefem, tiefem
Grunde
klingt es mir wie Glocken, dumpf und
matt. Ach, sie geben wunderbare
Kunde von der Liebe, die geliebt es
hat.

Eine schöne Welt ist da versunken,
ihre Trümmer blieben unten stehn;
lassen sich als goldne Himmelsfunken
oft im Spiegel meiner Träume sehn.

Und dann möcht ich tauchen in die
Tiefen, mich versenken in den
Wunderschein, und mir ist, als ob
mich Engel riefen
in die alte Wunderstadt herein.

Vineta

From the ocean's deepest depths,
evening bells ring, muffled and faint.
They bring us wondrous tidings
of the beautiful, old, miraculous city.

Sunken into the flood womb,
its ruins remained standing below.
Its battlements cause golden sparks
to be seen reflecting on the surface.

And the boatman, who the magical
shimmer
once saw in the bright sunset,
always sails back to the same place,
even though the cliffs threaten all
around.

From the heart's deepest depths
it sounds to me like bells, muffled and
faint.
Ah, they bring wondrous tidings
of the love that it has felt.

A beautiful world has sunk there;
its ruins remained standing below,
often causing golden, heavenly sparks
to be seen in the mirror of my dreams.

And then I would like to dive into the
depths, to immerse myself in the
wonderful shimmer;
and it feels to me as if angels called
me into the old, miraculous city.

A Ceremony of Carols

1. Procession

Hodie Christus natus est;	Today Christ is born;
hodie Salvator apparuit;	today the Saviour has appeared;
hodie in terra canunt angeli;	today the Angels sing,
lætantur archangeli,	the Archangels rejoice;
hodie exsultant justi dicentes:	today the righteous rejoice, saying:
Gloria in excelsis Deo. Alleluia!	Glory to God in the highest. Alleluia!

2. Wolcum yole!

Text: Anonymous

Wolcum be thou hevené king,	*heavenly
Wolcum Yole!	
Wolcum, born in one morning,	
Wolcum for whom we sall* sing!	*shall
Wolcum be ye, Stevene and Jon,	
Wolcum, innocentes every one,	
Wolcum, Thomas marter one,	
Wolcum be ye good Newe Yere,	
Wolcum, Twelfthe Day both in fere,*	*fear
Wolcum, seintes* lefe and dere,	*saints left and dear
Wolcum Yole. Wolcum!	
Candelmesse,* Quene of bliss,	*Candle Mass
Wolcum bothe to more and lesse.	
Wolcum be ye that are here,	
Wolcum Yole,	
Wolcum, make good cheer,	
Wolcum alle another yere,	
Wolcum Yole! Wolcum!	

3. There is no Rose

Text: Anonymous

There is no rose of such vertu*	*virtue
As is the rose that bare Jesu.	
Alleluia, alleluia.	
For in this rose conteinèd was	
Heaven and earth in litel space,	
Res miranda, res miranda.*	*marvelous thing
By that rose we may well see	
There be one God in persons three,	
Pares forma, pares forma.*	*equal in nature
The angels sungen the shepherds to:	
Gloria in excelsis,*	*Glory in the highest!
Gloria in excelsis Deo.	Glory to God in the highest.
Gaudeamus, gaudeamus.	Let us rejoice.

3. There is no Rose (cont'd)

Leave we all this werldly mirth,	
And follow we this joyful birth.	
Transeamus, transeamus, transeamus.*	*Let us pass over.

Alleluia, res miranda, pares forma,
gaudeamus, transeamus.

4a. That Yong Child

Text: Anonymous

That yongë child when it gan* weep	*young
With song she lulled him asleep:	*began
That was so sweet a melody	
It passèd alle minstrelsy.*	*making music

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b. Balulalow

Text: James, John and Robert Wedderburn

O my deare hert,* young Jesu sweit,*	*heart, sweet
Prepare thy creddil* in my spreit,*	*cradle, spirit
And I sall* rock thee to my hert,	*shall
And never mair* from thee depart.	*more

But I sall praise thee evermoir*	*ever-more
With sanges sweit* unto thy gloir;*	*sweet songs, glory
The knees of my hert sall I bow,	
And sing that richt* Balulalow.	*right

5. As dew in Aprille

Text: Anonymous

I sing of a maiden That is makèles :*	*matchless
King of all kings To her son she ches.*	*chose

He came also stille* There his moder* was,	*still, mother
As dew in Aprille That falleth on the grass.	

He came also stille To his moder's bour,*	*bower
As dew in Aprille That falleth on the flour.*	*flower

5. As dew in Aprille (cont'd)

He came also stille There his moder lay,
As dew in Aprille That falleth on the spray.

Moder and mayden* was Never none but she: *maiden
Well may such a lady Goddes* moder be. *God

6. This little Babe

Text: Robert Southwell

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
the gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.* *pitched
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

7. Interlude (Harp)

8. In freezing winter night
Text: Robert Southwell

Behold, a silly* tender babe, *simple, helpless
In freezing winter night,
In homely manger trembling lies.
Alas, a piteous sight!

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
the wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heaven;
This pomp is prized there.

With joy approach, O Christian wight,* *being
Do homage to thy King,
And highly praise his humble pomp,
Which he from Heaven doth bring.

9. Spring Carol
Text: William Cornish

Pleasure it is To hear iwis,* *certainly
The Birdés sing, The deer in the dale,
The sheep in the vale, the corn springing.

God's purveyance For sustenance,
It is for man, It is for man.
Then we always To give him praise,
And thank him than*, and thank him than. *then

10. Deo Gracias	**10. Thanks be to God**
Text: Anonymous	
Deo gracias!	Thanks be to God!
Adam lay ibounden,*	*bound
Bounden in a bond;	
Four thousand winter	
Thought he not to long.	
Deo gracias!	
And all was for an appil,*	*apple
An appil that he tok,*	*took
As clerkes finden*	*scholars found
Written in their book.	
Deo gracias!	
Ne* had the appil take ben,*	*never, been
The appil take ben,	
Ne hadde* never our lady	*had
A ben hevene quene.*	*heaven Queen
Blessed be the time	
That appil take was.	
Therefore we moun* singen:	*must
Deo gracias!	Thanks be to God!

11. Recession	**11. Procession**
Hodie Christus natus est;	Today Christ is born;
hodie Salvator apparuit;	today the Saviour has appeared;
hodie in terra canunt angeli;	today the Angels sing,
lætantur archangeli,	the Archangels rejoice;
hodie exsultant justi dicentes:	today the righteous rejoice, saying:
Gloria in excelsis Deo. Alleluia!	Glory to God in the highest. Alleluia!

Waye Not His Cribb

Text: Robert Southwell

The inns are full,
No one will yield this little Pilgrim bed,
But forced he is with silly beasts,
In cribb to shroud his head.
Waye not his cribb, his wooden dish
Nor beastes that by him feede;
Waye not his mother poor attire,
Nor Joseph simple weede.
Waye not his cribb.

The stable is a Princely courte,
The cribb his choice of State;
The beastes are parcel of his pompe,
The wooden dish his plate.
Waye not his cribb.
The persons in that poor attire,
His royal livries wear;
The Prince himself is come from heaven,
This pomp is prized there.
Waye not his cribb.

Betelehemu

Nigerian Carol
Via Olatunji / Wendell Whalum

Bethlehemu
Awa yio ri Baba gbojule,
Awa yio ri Baba fehenti,
Nibo labi Jesu,
Nibo labe bii
Betelehemu ilu ara
Nibe labi Baba o daju
Iyin, Iyin, Iyin nifuno
Adupe fun o
Adupe fun o
Adupe fun o jo-oni Baba oloreo
Iyin fun o Baba
Iyin fun o Baba anu
Baba toda wasi
Betelehemu ilu ara
Nibe labi Baba o daju

Bethlehem
We are glad that we have a Father to trust
We are glad that we have a Father to rely upon
Where was Jesus born?
Where was He born?
Bethlehem, city of wonder,
That is where He was born for sure.
Praise, praise, praise be to Him
We thank Thee
We thank Thee
We thank Thee for this day, Gracious Father.
Praise to Thee Father
Praise be to Thee, o Father
Merciful Father.
Bethlehem, city of wonder,
That is where He was born for sure.

UNIVERSITY OF ALBERTA CONCERT CHOIR, 2007-2008

Evelyn Pfeifer, Conductor
Philip Chow, Assistant Conductor
Brady Sherard, Accompanist

Soprano I
Buckwold, Laura
Collins-Lee, Nevada
Dick, Elissa
Ritacco, Kayla
Sarwas, Cornelia
Stannard, Michelle
Vranas, Nicky
Wagner, Jessica

Soprano II
Bonnema, Yan
Chau, Maria
Cuthbertson, Lana
Germain, Danielle
Howe, Sarah**
Jackson, Katie
Morrow, Elise
Nasedkin, Nadia
Semenjuk, Tania
Voon, Pauline

Alto I
Barry, Sophia**
Burns, Bracken**
Deacon, Karlynne
Fok, Sabrina
Ho, Rebecca
Konojacki, Shalee
Krejcur, Elizabeth
Martel, Tamara
O'Brien-Lepp, Shannon
Richard, Janique
Sackey, Julie**
Sorensen, Erica**
Taron, Nicole
Yip, Candice**

Alto II
Chan, Michelle
Lessard, Krista-Marie
Muller, Crystal
Savage, Stephanie
Stone, Allison
Wermann, Jessica

Tenor I
Cheng, Christeve
Cleveland-Thompson, Tristan

Tenor II
Hui, Isaiah
Munroe, James

Baritone
Arseneau, Denis
Doody, Jeremy
Hodgkinson, Taylor
Johnson, Andrew**
Krynski, Anthony
Maklowich, Ben
Pansheshen, Brent
Powell, Cameron**
Willetts, Cody**
Zuo, Wayne

Bass
Chow, Philip
Chung, Christopher
Illerbrun, Kurt
Oatway, Tyson
Schubert, Eric
Sherard, Brady
Urquhart, Ross

** indicates Concert Choir Executive

Upcoming Events

December
2 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Conductor
F von Suppe *Light Cavalry Overture*
H Hanson *Chorale & Alleluia*
J S Bach *Come.Sweet Death*
P I Tchaikovsky *Dance of the Jesters*
R R Bennett *Symphonic Songs*
E Grieg *The Last Spring*
J Williams *Midway March*
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Advance tickets are available at TIX on the Square, 420-1757

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Happnin' University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
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Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
For ticket information, contact Grant MacEwan College, 497-4436

7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and the University of Alberta Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
Tickets are available at Winspear Box Office, 428-1414

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice.
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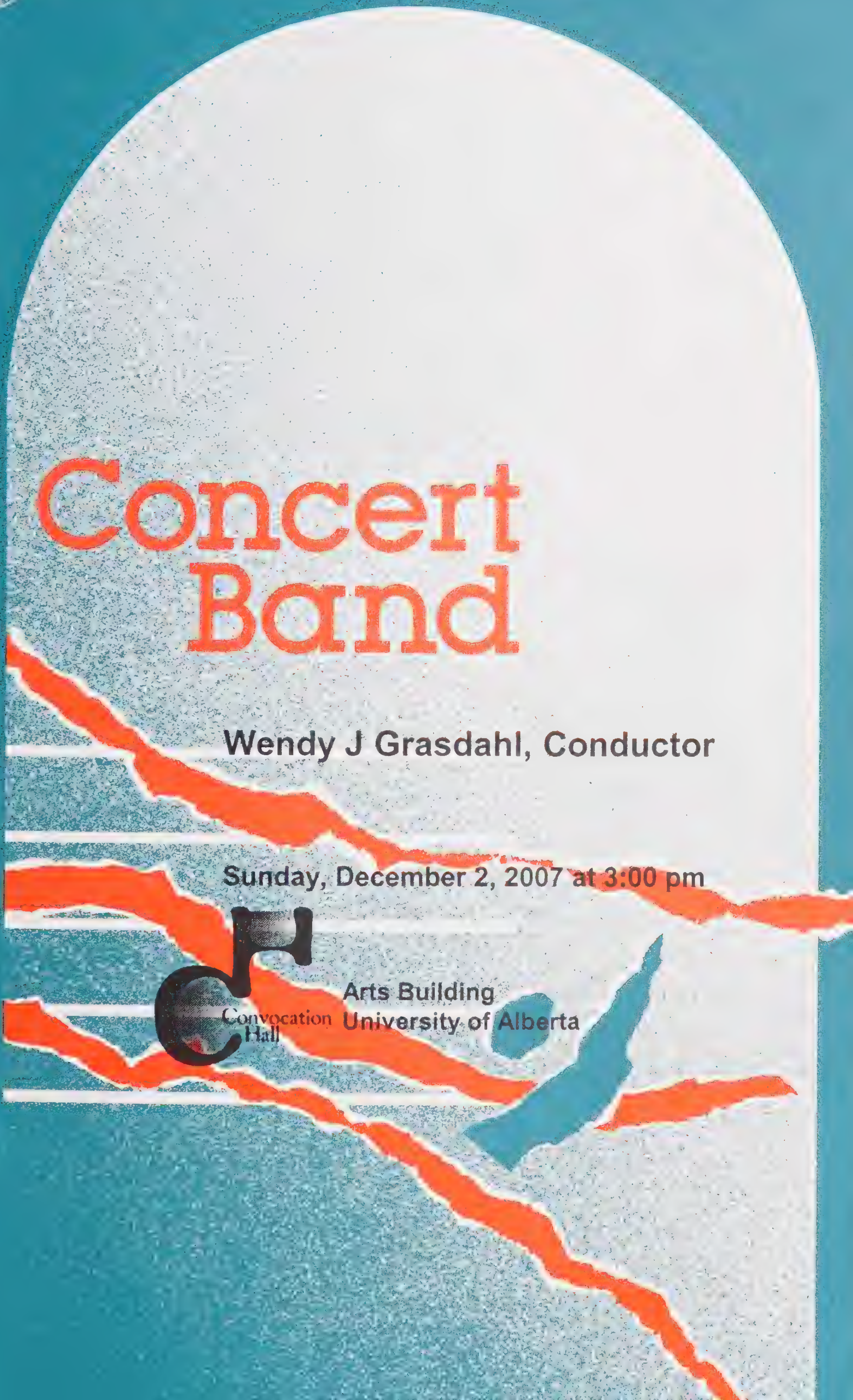
University of Alberta
Department of Music



Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 2, 2007 at 3:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Light Cavalry Overture (1866)	Franz von Suppé (1819-1895) arr Henry Fillmore
Chorale and Alleluia (1955)	Howard Hanson (1896-1981)
Come, Sweet Death (1736)	Johann Sebastian Bach (1685-1750) arr Alfred Reed
Dance of the Jesters	Peter Ilyich Tchaikovsky (1840-1893) arr Ray Cramer

Intermission

Symphonic Songs (1957) Serenade Spiritual Celebration	Robert Russell Bennett (1894-1981)
The Last Spring (1880)	Edvard Grieg (1843-1907) trans. James Curnow
Midway March (1976)	John Williams (b. 1932) arr James Curnow

Program Notes

Franz von Suppé (1819-1895) was born in the Dalmatian town of Spalato (the modern Split) in 1819. His father, a civil servant in the service of the Austrian Empire like his father before him, was of Belgian origin, his mother Viennese by birth. Suppé made his career chiefly in Vienna. As a boy he had no encouragement in music from his father, but was helped by a local bandmaster and by the Spalato cathedral choirmaster. Following his father's wishes, he studied law in Padua, while pursuing his musical interests privately, particularly during visits to Milan, where he heard operas by Rossini, Donizetti and the young Verdi and met the composers. The death of his father in 1835 led to return with his mother to Vienna, to the home of her parents.

In Vienna Suppé attempted courses at the Polytechnic and at the University School of Medicine, before deciding on music as a profession. He now took lessons from Ignaz von Seyfried and Simon Sechter, representatives of an earlier age of Viennese classicism, paying his way by giving Italian lessons, and in 1840 started unpaid work as a theatre conductor at the Theater in der Josefstadt, then under Franz Pokorny´, who was also associated with theatres in Baden, Ödenburg (now Sopron) and Pressburg (the modern Bratislava), spending the years from 1842 to 1844 in the last of these.

It was in 1860, with his two-act operetta *Das Pensionat* for Pokorny´'s son Alois, that Suppé first embarked on the genre of Viennese operetta at the Theater an der Wien. Two years later, with Alois Pokorny´'s bankruptcy, he became conductor at the Kaitheater, later destroyed by fire, moving then to the Carltheater with the actor-manager Carl Treumann. It was here above all that he established his reputation as a composer of light opera, from *Das Corps der Rache* ('The Revenge Corps') in 1864 to *Das Modell*, left incomplete at his death in 1895, but staged in the same theatre six months later in a version finished by others. Suppé had retired from the theatre in 1882, his unassailable position in the world of Viennese operetta recognized the previous year by the freedom of the city.

***Leichte Kavallerie* (*Light Cavalry*) (1866)** is an operetta in three acts by Franz von Suppé, with a libretto by Hans Bodenstedt. It was first performed in Carlstheater, Vienna on 21st March 1866. While much of the operetta lies in relative obscurity, the overture is one of von Suppé's most well-known pieces. Many orchestral groups have the piece in their repertoire (including the Boston Pops Orchestra, which made a popular recording of it), and the main theme of the overture has been quoted numerous times by musicians, cartoons and other media.

Howard Hanson (1896-1981) exerted widespread influence as a composer, conductor, and educator. At the age of twenty, he accepted an appointment as Dean of the Conservatory of Fine Arts, College of the Pacific in San Jose, CA. In 1921, he was the first composer to enter the American Academy in Rome, having won its Prix de Rome. Upon his return to the United States in 1924, he became the Director of the Eastman School of Music, a position he held until 1964. In 1944, he received the Pulitzer Prize for his *Symphony No. 4*. Hanson's style is romantic, tonal (although enhanced by euphonious dissonances), with asymmetric rhythms at times, and a preference for the low instrument registers. His sense of humor was demonstrated when, shortly after a famous incident when duck feathers descended in the Eastman Theater during the cannonading in Tchaikovsky's 1812 Overture, Hanson opened a faculty meeting by declaring: "Gentlemen, there is no truth to the rumor that next week the orchestra will play *The Water Music*!"

Chorale and Alleluia (1955) is Hanson's most popular wind ensemble composition and his first for that instrumentation. It was completed in January 1954 and premiered at the American Bandmasters Association convention that same year at West Point. The piece opens with a fine, flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the earlier themes. The effect is one of cathedral bells, religious exaltation, and dignity

Johann Sebastian Bach(1685-1750) was a prolific German composer and organist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he introduced no new forms, he enriched the prevailing German style with a robust contrapuntal technique, a control of harmonic and motivic organisation from the smallest to the largest scales, and the adaptation of rhythms and textures from abroad, particularly Italy and France.

Revered for their intellectual depth and technical and artistic beauty, Bach's works include the *Brandenburg concertos*; the *Goldberg Variations*; the *English Suites*, *French Suites*, *Partitas*, and *Well-Tempered Clavier*; the *Mass in B Minor*; the *St Matthew Passion*; the *St. John Passion*; *The Musical Offering*; *The Art of Fugue*; the *Sonatas and Partitas for violin solo*; the *Cello Suites*; more than 200 surviving cantatas; and a similar number of organ works, including the celebrated Toccata and Fugue in D Minor.

While Bach's fame as an organist was great during his lifetime, he was not particularly well-known as a composer. His adherence to Baroque forms and contrapuntal style was considered "old-fashioned" by his contemporaries, especially late in his career when the musical fashion tended towards Rococo and later Classical styles. A revival of interest and performances of his music began early in the 19th century, and he is now widely considered to be one of the greatest composers in the Western tradition.

Come, Sweet Death ("Komm', Susser Tod) (1736) is one of a group of 69 so-called "Sacred Songs and Airs" attributed to J. S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach's death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C. F. Backer. Ever since that time, there has been some disagreement among scholars as to just how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were composed or worked on by him.

For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and the entrance into eternal glory. In the present realization for winds from the original figured bass, Bach's harmonic intentions have been faithfully adheared to throughout, and except for specific choices of voicings and instrumental colours, very little has been added to one of the most lyrically expressive of all Bach's many creations.

Peter Ilyich Tchaikovsky (1840-1893) was born in Votkinsk, Russia, in 1840, the son of a well-to-do mining engineer. He studied law and at 19 started work as a clerk with the Ministry of Justice. He resigned his post after 4 years to pursue his interest in music at the St. Petersburg Conservatory. In 1866, he went to Moscow, where he was appointed professor of harmony at the new Conservatory. He completed his *First Symphony* there, along with the opera *The Voyevode*. In 1869, he completed his ballet *Romeo and Juliet* on an outline suggested by Balakirev. New inspirations flowed with his second symphony (*Little Russian*), three operas, a third symphony (*Polish*), and the *Piano Concerto in B flat*. Following a disastrous marriage of just 9 weeks, Tchaikovsky attempted suicide and suffered a mental breakdown. Shortly afterward, a wealthy widow, Madame von Meck, became his patron and gave him an annual salary but on the condition that they never meet. He was able to give up teaching and he produced some of his most memorable music. After 14 years of support, von Meck stopped all payments when she thought she was bankrupt. Tchaikovsky recovered financially, but not spiritually. He enjoyed a visit to the United States, where he conducted his works for the opening of Carnegie Hall in 1891. Shortly after the premiere of his *PathŽtique* symphony, he drank some contaminated water, some evidence suggests intentionally in a state of depression, and died of cholera on November 6, 1893.

Dance of the Jesters was composed as incidental music for the ballet *The Snow Maidens*. The ballet is not based on the Hans Christian Andersen story, but on a contemporary Russian fantasy-play *Snegourochka*. The Snow Maiden, daughter of Father Frost, falls in love with a human, Misgir, and plans to marry him. However, Misgir is already betrothed to Coupava. The Snow Maiden follows him southward to interrupt his wedding, but she falls victim to the warmth of the sun and melts. The *Dance* is an incredibly lively affair that has stood out from the songs, dances, and choruses of the ballet. It captures the color and zest of Russian folk dance.

Robert Russell Bennett (1894-1981) was an arranger, composer, and conductor who orchestrated the scores of more than three hundred Broadway musicals over a period spanning four decades. Bennett was born into a musical family. His father, George Robert Bennett, played the trumpet and the violin in the Kansas City Philharmonic orchestra. His mother, May Bradford, was a piano teacher. He had one sister. Bennett began to exhibit his musical gifts at the age of three, when he picked out on the piano the melody of a Beethoven sonata that he had heard his mother play. The following year the family moved to a farm south of Kansas City to aid Bennett's recovery from polio. His parents provided most of his schooling. During this period his mother taught him to play the piano and his father gave him lessons on a number of brass and woodwind instruments. When the senior Bennett organized a local band, his son was proficient enough to sit in for any absent member. When Bennett was fifteen, his family returned to Kansas City, where he became a student of the Danish-American musician Carl Busch, studying harmony, counterpoint, and composition. Between lessons he played second violin in the Kansas City Symphony under Busch's direction. (He also played third base for a local semipro ball team.) To pay for his musical education, Bennett played piano in dance halls, movie theaters, and theatrical pit orchestras--discovering in the process his affinity for popular music. In 1916 Bennett moved to New York City with just $200 in savings in his pocket. Again, he supported himself playing the piano in restaurants and dance halls. His first serious musical employment was with the music publishing house of George Schirmer, Inc., where he was hired as a copyist. When the United States entered World War I, Bennett was able to enlist in the army infantry despite some lingering disabilities from polio. Assigned to a headquarters unit back in Kansas City because of a crippled foot, Bennett organized and conducted army bands and scored dance arrangements. After the armistice, Bennett returned to New York where, on 26 December 1919, he married Louise Merrill, daughter of the headmistress at a finishing school where he had given music lessons. They had one daughter, Beatrice Jean..

Bennett applied for a position as orchestrator at T. B. Harms and Company, at that time the top music publisher in Tin Pan Alley, the center of Manhattan's music industry. The interview won him a chance to audition; he was instructed to orchestrate a Cole Porter tune, "An Old Fashioned Garden," which became the biggest hit of 1919, and Bennett was hired. Soon he was orchestrating entire productions.

In 1926, after successfully orchestrating more than sixty musicals, Bennett threw over this lucrative career to go to Paris to study classical composition with Nadia Boulanger. In 1927 and 1928 he won Guggenheim Fellowships enabling him to continue these studies. During this period he composed two symphonies, a ballet, and a one-act opera. In 1931 he was among the winners (along with Aaron Copland, Ernest Bloch, and Louis Gruenberg) of a contest sponsored by RCA for the best musical work by an American.

The new medium of television gave additional scope to Bennett's abilities. In 1952 he orchestrated the Richard Rodgers score for the naval history of World War II, called *Victory at Sea*. Recordings of this score continued to sell well for many years. During the 1950s Bennett again worked periodically in Hollywood. For one of his orchestrations, *Oklahoma!* (1955), he won an Oscar. Tall, slender, and distinguished, Bennett was sometimes likened to the film star Ronald Coleman. His hobbies were tennis, baseball, and pool, and every morning he studied the racing form to place bets. He died in New York City at the age of eighty-seven.

Symphonic Songs for Band (1958) A three-movement suite, the *Symphonic Songs for Band* was composed in 1958 on a commission from the national band fraternity, Kappa Kappa Psi, and was premiered at the national convention in Salt Lake City. In the composer's words:

"*Symphonic Songs* are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time county fair in cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

Edvard Grieg (1843-1907) Grieg was born in Bergen, Norway on 15 June 1843. His ancestors were Scottish; the original family name was spelt "Greig". After the Battle of Culloden in 1746, his great-grandfather travelled widely, settling in Norway around 1770, and establishing business interests in Bergen. Grieg was raised in a musical home. His mother, Gesine, became his first piano teacher. He studied in several schools including Tank's School, and often brought in examples of his music to his class. The children were fascinated by it, but the teachers regarded it as inferior. He was known as a lazy pupil. In the summer of 1858, Grieg met the eminent Norwegian violinist Ole Bull, who was a friend of the family, and whose brother was married to Grieg's aunt. Bull noticed the 15-year-old boy's talent and persuaded his parents to send him to further develop his talents at the Leipzig Conservatory, then directed by Ignaz Moscheles.

Grieg enrolled in the conservatory, concentrating on the piano, and enjoyed the numerous concerts and recitals given in Leipzig. He disliked the discipline of the conservatory course of study, yet he still achieved very good grades in most areas, the exception being the organ, which was mandatory for piano students at the time. In the spring of 1860, he survived a life-threatening lung disease. The following year he made his debut as a concert pianist, in Karlshamn, Sweden. In 1862, he finished his studies in Leipzig, and held his first concert in his home town of Bergen, where his programme included Beethoven's *Pathétique* sonata. (Grieg's own recording of his Piano Sonata, made late in his life, shows he was an excellent pianist).

In 1863, Grieg went to Copenhagen, Denmark, and stayed there for three years. He met the Danish composers J. P. E. Hartmann, and Niels Gade. He also met his fellow Norwegian composer Rikard Nordraak (composer of the Norwegian national anthem), who became a good friend and source of great inspiration. Nordraak died shortly after, and Grieg composed a funeral march in his honor. Grieg had close ties with the Bergen Philharmonic Orchestra (Harmonien) and was Music Director of the orchestra from 1880–1882.

On 11 June 1867, Grieg married his first cousin, Nina Hagerup. The next year their only child, Alexandra, was born. The following summer, Grieg wrote his Piano Concerto in A minor while on holiday in Denmark. Edmund Neupert gave the concerto its premiere performance on 3 April 1869 in the Casino Theater in Copenhagen. Grieg himself was unable to be there due to commitments conducting in Christiania (as **Oslo** was then named).

In 1868, Franz Liszt, who up to that time had not met Grieg, wrote a testimonial for him to the Norwegian Ministry of Education, which led to Grieg obtaining a travel grant. The two finally met in Rome in 1870. On Grieg's first visit, the two went over Grieg's Violin Sonata No. 1, which pleased Liszt greatly. On the second visit, in April, Grieg brought with him the manuscript of his Piano Concerto, which Liszt proceeded to sightread (including the orchestral arrangement). Liszt's rendition greatly impressed his audience, although Grieg gently pointed out to him that he played the first movement too quickly. Liszt also gave Grieg some advice on orchestration, (e.g. to give the melody of the second theme in the first movement to a solo trumpet).

Edvard Grieg died in the autumn of 1907, aged 64, after a long period of illness. His final words were "Well, if it must be so". The funeral drew between 30,000 and 40,000 people out on the streets of his home town to honour him.

The Last Spring (1840)
The Last Spring comes from *Two Elegiac Melodies For String Orchestra, opus 34.* Originally composed in1880 as two songs in his opus 33 album entitled, *The wounded Heart* and *Spring.* For his orchestra transcription, Grieg revised the titles slightly to provide a better indication of its emotional content. *The Last Spring* has a lovely melody and a very somber character.

John Williams (b. 1932) studied composition at UCLA with Mario Castel nueovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws, E.T., Star Wars, Superman, Raiders of the Lost Ark, Schindler's List, Jurassic Park* and *Memoirs of a Geisha*. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

Midway March (1976) This stirring concert march is from the movie *Midway*, produced in 1976, which told the story of the famous battle in the Pacific. The use of 12/8 time gives a jaunty lilt to this concert march; throughout the work, there is a subtle hint of the Scottish highlands. It is an energetic work that abounds with syncopation, containing colorful, challenging upper woodwind parts, consistently building intensity.

University of Alberta Concert Band, 2007-2008
Wendy J Grasdahl, Conductor

Piccolo
Nicolette Garman

Flute I
*Nicolette Garman
Genevieve Kalnins
Tanya Saunderson
Meagan Grabowski
Catlin Miller Fewer
Nikqueta Chojnacki
Caitlin Phare
Stephanie Wong
Nicole Seccapien

Flute II
Pamela Zilinski
Kayla Fuller
Kirsten Elliott
Meagan Homer
Veronica Lednicky
Kelsey Shacker
Jessica Thiessen
Melissa Rodenburg
Noelle Kung

Oboe
*Christa Eriksson

Clarinet I
*Christopher Mann
Collin Rattray
Ianna Ings
Emilia Lim

Clarinet II
Tony Buchanan
Quinn Barber
Leah Halliday
Vivian Leung

Clarinet III
Danielle Simard
Ian Moore
Jenna Mortemore
Amy Derksen

Bass Clarinet
Kirstyn Schmidt

Bassoon
Anno Laarman
Rachelle Labby

Alto Sax
*Kim Cochrane
Danielle Smith
Caitlyn Schleppe
Jashu Minhas

Tenor Sax
*Adam Maunder
Janique Richard

Bari Sax
*Ian Taylor

Horn
*Michael Clark
Kayleigh Cline
Travis Flath
Jennifer Forbes

Trumpet
Janita Burgess
Max Mazur
Justina Watt
Evan Meyer-Scott
Kayle Clark
Grant Oblak
Chelsea Mandrusiak

Trombone
*Justin Kautz
Brett Ferland
Jeremy Kerr Wilson
Mike Preiksaitis
Tom East
Torin Stepan
Catherine Woodruff
Amanda Leaf
Nevin Stepan

Euphonium
*Mark Soares
Peter Marriott
Kim Shire

Tuba
*Wei Qiang
Sarah Marsh

Percussion
*Shaun Hosegood
Zach Smith
Trevor Brooke

*Denotes section leader

WENDY J GRASDAHL, Conductor

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B. C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and has performed with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy J. Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

APPLIED MUSIC FACULTY

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
Harp – Nora Bumanis
String Bass – Jan Urke

Upcoming Events

December

2 Sunday, 8:00 pm
Happnin' University of Alberta Jazz Choir
John McMillan, Conductor
Music by the New York Voices, Gavin DeGraw, Beady Belle, Paul Simon, and more!
Admission: $15/adult, $10/stud/sen
Advance tickets are available at TIX on the Square, 420-1757

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of big band music
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7 & 8, Fri. & Sat., 8:00 pm
Edmonton Symphony Orchestra and the University of Alberta Madrigal Singers
Jean-Marie Zeitouni, Conductor
Handel *Messiah*
Soloists: Shannon Mercer, soprano
Mireille Lebel, mezzo-soprano
John Tessier, tenor
Russell Braun, bass
Francis Winspear Centre for Music
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HAPPNIN'
U of A JAZZ CHOIR

Happnin' The U of A Jazz Choir
John McMillan, Director

Sunday, December 2, 2007
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Grant MacEwan College Vocal Jazz

In Your Eyes	Peter Gabriel arr McMillan
Georgia on My Mind	Hoagy Carmichael arr McMillan
The Water is Wide	Traditional arr Y Matsuoka
Crush	Gavin DeGraw arr McMillan

Happnin'
University of Alberta Jazz Choir

Jingle Bell Rock	Beal and Boothe arr Burt Szabo
The King of Spain	Moxy Fruvous trans. Rob Joseph

*****Short Intermission*****

Happnin'
University of Alberta Jazz Choir

Me and Julio Down by the Schoolyard	Paul Simon arr D Meader
Shadow	Beady Belle arr J Kinghorn
Smoke Gets in Your Eyes	Jerome Kern arr J Kinghorn

Caravan	Duke Ellington arr D. Meader
Not Like This	Jeremy Lubock arr. McMillan
Aint Nobody Here But Us Chickens	Whitney and Kramer arr D Meader
The Christmas Song	Dave Matthews arr. McMillan

Happnin'
The UofA Jazz Choir, 2007-2008
John McMillan, Director

Jessica Wagner
Courtney Cregan
Keesa Licksen
Stephanie Chai
Celeste Quan
Stephanie Savage
Yan Bonnema
Michele Vachon
Rachelle Kay

Ian Trace
James Chevalier
Andrew Gibb
Andrew Weiss
Joseph Tong

The Band:
Marissa Verreault
Rob Joseph
Jeff Gordon

For more information on the choir and our upcoming events, please visit our website at www.ualberta.ca/~happnin

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Music at Noon, Convocation Hall
Student Recital Series
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Free admission

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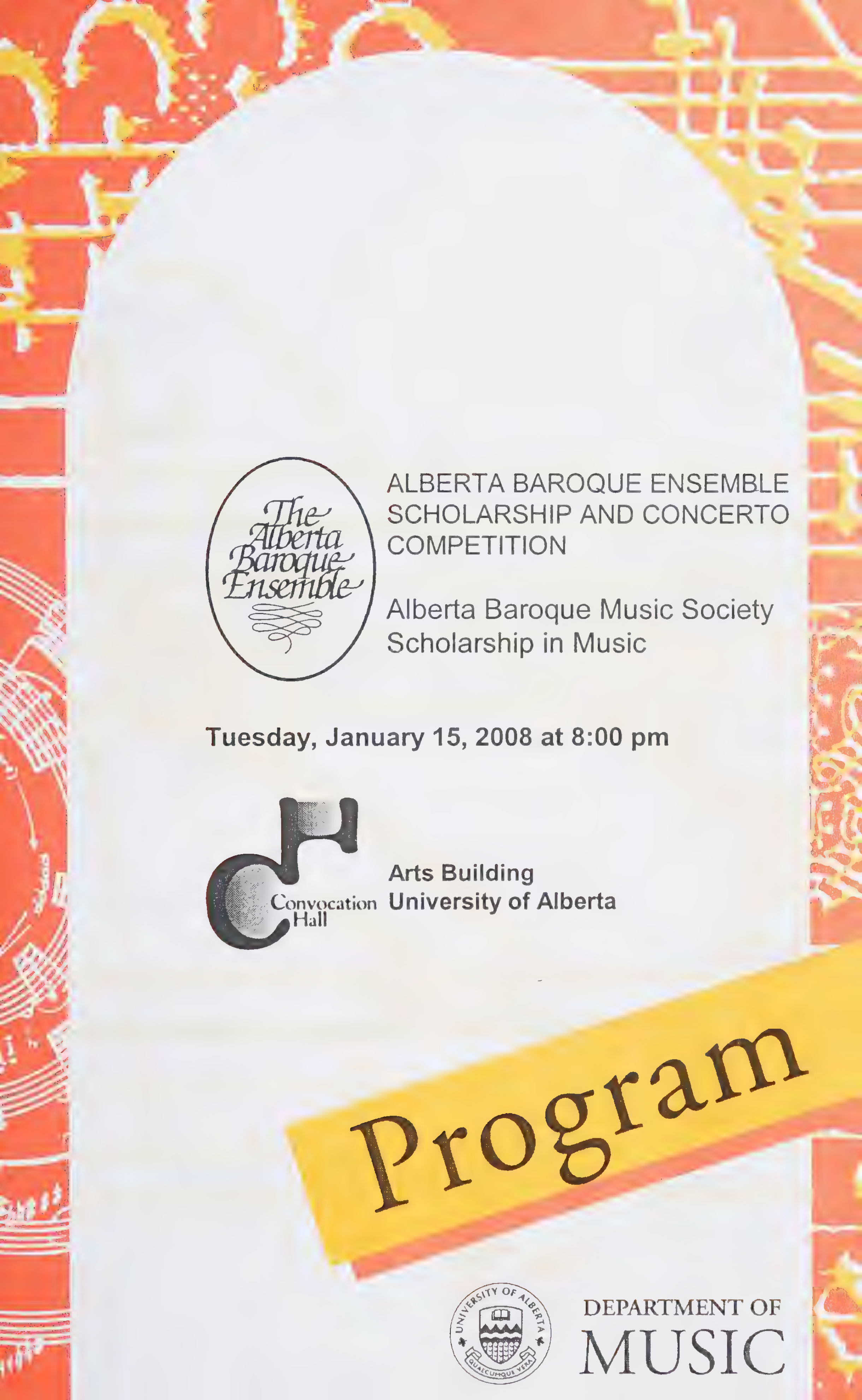

The Alberta Baroque Ensemble

ALBERTA BAROQUE ENSEMBLE SCHOLARSHIP AND CONCERTO COMPETITION

Alberta Baroque Music Society Scholarship in Music

Tuesday, January 15, 2008 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

University of Alberta
Quaecumque Vera

DEPARTMENT OF
MUSIC

Jury Members **Tanya Prochazka, Fordyce Pier, Harold Wiens and Paul Schieman**

Program

Concerto in A Minor for Two Violins,
Op. 3, No. 8 (1711) Antonio Vivaldi
Allegro (1680-1743)
Larghetto e spiritoso
Allegro ma non troppo
Deborah Chang and **Amy Kao**, violins
Accompanied by Sarah Ho, piano

Cantata 170 (1726) Johann Sebastian Bach
1. Vergnügte Ruh, beliebte (1685-1750)
4. Recit: Wer sollte sich demnach
5. Mir ekelt, mehr zu Leben
Rebecca Claborn, mezzo-soprano
Accompanied by John-Paul Ksiazek, piano

Concerto in D Major (1777) Johann Vanhal
Allegro moderato (1739-1813)
Adagio
Vivace
Kris Chlebek, double bass
Accompanied by Magdalina Adamek, piano

Intermission

Concerto in E Minor, F VIII 6 (date unknown) Antonio Vivaldi
Allegro poco (1680-1743)
Andante
Allegro
Joanie Simard, bassoon
Accompanied by Kyung-A Lee, piano

Concerto for Two Violins
in D Minor (1730-1731) Johann Sebastian Bach
Vivace (1685-1750)
Largo, ma non tanto
Allegro

Elizabeth Krejcar. violin
Marie Krejcar, violin
Accompanied by Denis Arseneau, piano

Neun Deutche Arien (1724-1727) Georg Friedrich Händel
1. Künft'ger Zeiten eitler Kummer, HWV 202 (1685-1759)
2. Flammende Rose, Zierde der Erden, HWV 210

Megan Chartrand, voice
Accompanied by Jessica Robertson, piano

Upcoming Events

January

20 Sunday, 8:00 pm
University Symphony Orchestra
Concerto Competition Winners
Tanya Prochazka, Conductor
Brahms *Academic Festival Overture, Op. 80*
Liszt *Concerto for Piano and Orchestra No 1 in E flat major (1848),*
Soloist **Jean Paul Ksiazek, piano**
Schmitt *Légende, Op.66 for Saxophone and orchestra,*
Soloist **Allison Balcetis, saxophone**
Beethoven *Symphony Number 7 in A Major, Opus 92*
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

21 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

26 Saturday, 8:00 pm
The University of Alberta
Opera Workshop
Operatic Scenes of Magic,
Myth and Mayhem
Humperdinck *Hansel and Gretel*
Verdi *Falstaff*
Purcell *King Arthur*
Massenet *Cendrillon*
Handel *Julius Caesar*
Mozart *Cosi fan Tutti*
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27 Sunday, 3:00 pm
Music at Convocation Hall II
U of C String Quartet
with Guillaume Tardif, violin
Dvořák *Terzetto in C Major, Op. 74*; Eckhardt-Gramatté *Duo for Two Violins;* Kodály *Serenade for Two Violins and Viola, Op. 12*; *Klezhmer music*, arranged for string quartet by E. Agopian
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

February

1 Friday, 8:00 pm
Music at Convocation Hall I
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

4 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart Violin and Piano Sonatas
Free admission

department of Music

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Noon-Hour Organ Recital

featuring Organists
Janet Chung
Tristan Cleveland-Thompson
Philip Chow
Allison Wonnick
Leora Nauta (King's University College)

Monday, January 21, 2008
at 12:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

From *L'Ascension* Olivier Messiaen
Transports de joie (1908-1992)

Janet Chung

O Mensch, bewein' dein' Sunde gross,
BWV 622 Johann Sebastian Bach
Komm, Gott Schopfer, heiliger Geist, BWV 631 (1685-750)

Tristan Cleveland-Thomspon

From *Four Extemporizations* Percy Whitlock
III. Fidelis (1903-946)
IV. Fanfare

Philip Chow

Millennial Trumpet Franklin Ashdown
(b. 1942)
Schmucke dich, o liebe Seele, Op.122 Johannes Brahms
(1833-897)
Good Christian Men Rejoice and Sing Healy Willan
(1880-968)

Allison Wonnick, organist

Variations sur un vieux Noel, Op.20 Marcel Dupré
(1886-971)

Leora Nauta
King's University College

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events\

January
26 Saturday, 8:00 pm
The University of Alberta
Opera Workshop
Caroline Howarth, Director
Operatic Scenes of
Magic, Myth and Mayhem
Humperdinck *Hansel and Gretel*
Verdi *Falstaff*
Purcell *King Arthur*
Massenet *Cendrillon*
Handel *Julius Caesar*
Mozart *Cosi fan Tutti*
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with Guillaume Tardif, violin
Dvořák *Terzetto in C Major, Op. 74*
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February
1 Friday, 8:00 pm
Music at Convocation Hall I
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Mozart *Divertissement No. 3 in B Flat Major*; Constant *Trio for Oboe, Clarinet, and Bassoon*; Milhaud *Suite (d'après Corrette);* Rózsa *Sonatina for Clarinet Solo*; Martinu *Quatre Madrigaux*
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4 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart *Sonata for Keyboard and Violin in F Major, KV 377 (374 e); Sonata for Keyboard and Violin in B-Flat Major, KV 454*
Free admission

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THE DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tanya Prochazka,
Conductor
Featuring
Concert Competition Winners
Jean Paul Ksiazek, piano
Allison Balcetis, saxophone

Convocation
Hall

Sunday, January 20, 2008
at 8:00 pm

Arts Building
University of Alberta

Program

Academic Festival Overture, Op.80 (1881) Johannes Brahms
(1833-1897)

Concerto for Piano and Orchestra No.1 in E-Flat Major (1848) Franz Liszt
(1811-1886)

I. Allegro maestoso
II. Quasi adagio
III. Allegretto vivace-Allegro animato
IV. Allegro marziale animato

Soloist **Jean Paul Ksiazek, piano**

Intermission

Légende for Saxophone and Orchestra, Op.66 (1919) Florent Schmitt
(1870-1958)

Soloist **Allison Balcetis, saxophone**

Symphony Number 7 in A Major, Op. 92 (1811) Ludwig van Beethoven
(1770-1827)

I. Poco sostenuto, Vivace
II. Allegretto
III. Presto
IV. Allegro con brio

A native of Lethbridge, Alberta, **John-Paul Ksiazek** is currently completing a master's degree in piano performance at the University of Alberta after receiving a bachelor of music degree from the University of Lethbridge. In 2006 he was a national finalist in the Canadian Music Competition and placed second in the senior piano class of the Alberta Kiwanis Music Festival. His varied interests include yoga, athletics, literature, history, and aviation. Mr. Ksiazek has studied with Jacques Després and Patricia Tao at the U of A and Glen Montgomery at the U of L, and performed in masterclasses with Richard Goode and Maneli Pirzadeh.

Nebraska native **Allison Balcetis** holds a bachelor's degree in music performance and music education from Bowling Green State University in Ohio where she graduated with honors. While at BGSU, Allison was an active chamber musician, winning the Fischoff National Chamber Music Competition in 2005 and third place in the Music Teacher's National Chamber Music Competition. She also participated in the Faenza Estate Musica in Italy where she studied with Italian and American saxophonists and toured northern Italy.

From 2005 to 2007 Allison became the first saxophonist to earn a joint degree from the Conservatoire National de Région de Bordeaux and the Université de Bordeaux where she studied with saxophonists Marie-Bernadette Charrier, Jean-Marie Londeix, Jean-Michel Goury, and the Habanera Saxophone Quartet. While in Bordeaux Allison collaborated with composers and premiered several works. In 2006 Allison performed in Ljubljana, Slovenia at the World Saxophone Congress where she premiered Thierry Alla's *Trichromie.* During her studies in France Allison gave concerts in Bordeaux and Paris.

Currently Allison is a member of the Anubis Quartet, comprised of colleagues from BGSU and France, and participates in various chamber music activities at the University of Alberta. A student of Dr. William Street's, Allison is working on her Doctorate in Musical Arts at the University of Alberta.

The University Symphony Orchestra, 2007-2008
Tanya Prochazka, Conductor

Violin
Gabor Bartok
Jessica Boyd
Alexandra Campbell
Janet Chung*
Martine denBok**
Leigh Dyrda
Quinn Grundy
Miriam Herbold
Yoko Ito
Amy Kao*
Elizabeth Krejcar
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Sarah Nobary
Krista Quapp
Grant Sigurdson
Darrell Soetaert
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Deborah Chang
Jeanette Comeau*
Ken Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz

Cello
John Fedor
Kevin Kim
Martin Kloppers*
Eric Lam
Kathleen Ludwig*
Amy McClary*
Adrian Rys
Julian Savaryn
Remko van der Hurk

Bass
Blake Chartrand
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh*
Robyn Reekie*
Ted Tessier

Flute/piccolo
Lindsay Elford*
Adam Ferland
Leigh Anne Rattray
Stefanie Wermann*

Oboe/cor anglais
Christa Eriksson
Matt Jaffray*
Alyssa Miller*

Bassoon
Joanie Simard*
Lyndsey Cohen

Contra Bassoon
Matthew Howatt

Clarinet
Amber Campbell*
Marianne Roos*
Nita Sankar
Tammy Kam

Bass Clarinet
Morgan Richardson

French Horn
Leif Anderson
Ryan Hemphil
Olwyn Supeene*
Stephanie Wichuck

Trumpet
Brian Moyer*
Katie Janhsen*
Sara Mills*

Trombone
Alden Lowrey
Craig Goueffic*

Bass Trombone
Anthony Skepple*

Tuba
Samantha Sobota*

Timpani
Stephen Stone*

Percussion
Tina Chia
Roy Coulthard
Reg Kachonowski

Harp
Megan Kan*
Sherelle Carey

* denotes Section Leader
**denotes Concertmaster

Upcoming Events

January
21 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by
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Free admission

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Opera Workshop
Caroline Howarth, Director
Operatic Scenes of
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Verdi *Falstaff*
Purcell *King Arthur*
Massenet *Cendrillon*
Handel *Julius Caesar*
Mozart *Cosi fan Tutti*
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U of C String Quartet
with Guillaume Tardif, violin
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February
1 Friday, 8:00 pm
Music at Convocation Hall I
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Mozart *Divertissement No. 3 in B Flat Major*; Constant *Trio for Oboe, Clarinet, and Bassoon*;
Milhaud *Suite (d'après Corrette)*
Rózsa *Sonatina for Clarinet Solo*;
Martinu *Quatre Madrigaux*
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Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart *Sonata for Keyboard and Violin in F Major, KV 377 (374 e); Sonata for Keyboard and Violin in B-Flat Major, KV 454*
Free admission

8 Friday, 7:00 pm
Visiting Artist Nai-Yuan Hu, violin
Featuring Mozart *Four sonatas for keyboard and violin*
Studio 27, Fine Arts Building
Admission: TBA

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UNIVERSITY OF ALBERTA

Opera

Opera Scenes

Operatic Scenes of Magic, Myth and Mayhem

Caroline Howarth, Director
Shannon Hiebert, Vocal Coach and Accompanist

Saturday, January 26, 2008 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Hansel and Gretel (1893) Englebert Humperdinck
Act II, scenes 1 and 2 (Sung in English) (1854-1921)
Libretto by Adelheide Wette
(1858-1916)

Hansel – Tracy Cantin
Gretel – Laura Buckwold
Sandman - Mary-Ellen Rayner
Chorus – Ellisa Dick, Sarah Hop, Amanda Massey,
Connie McLaws, Erin Passmore

Falstaff (1893) Giuseppe Verdi
Libretto adapted by Arrigo Boito (1842-1918) (1830-1901)
from Shakespeare's play *The Merry Wives of Windsor*
and scenes from *Henry IV*
Excerpts from Act I, scene 3 (Sung in English)
Meg Page - Gillian Scarlett
Alice Ford – Amanda Massey and Connie McLaws
Mistress Quickly – Erin Passmore
Nanetta – Sarah Hop and Valerie Andriowski
Fenton – Jeremy Block

King Arthur (1961) Henry Purcell
Libretto by John Dryden (1631-1700) (1659-1695)
Act IV, Scene 2
Sirens - Ellissa Dick and Nevada Collins- Lee
King Arthur – Jeremy Block

Giulio Cesare (1724) George Frederic Handel
Libretto by Nicola Francesco Haym (1678-1729) (1685-1759)
Act I, Scene 4 (Sung in Italian)
Sesto – Erin Passmore
Cornelia – Amanda Massey

Spamalot (2005) music by John Du Prez/Eric Idle
The Song that Goes Like This (b. 1946)/(b. 1943)
lyrics by Eric Idle

Dennis – Jeremy Block
Lady - Connie McLaws

Intermission (10 minutes)

Cendrillon (1899) Jules Massenet
Libretto by Henri Cain (1859-1937) (1842-1912)
Excerpts from Act I, scene 5 (Sung in English)
Cendrillon - Valerie Andriowski
Fairy Godmother - Sarah Hop
Chorus of Fairies – Laura Buckwold, Nevada Collins-Lee, Ellisa Dick, Amanda Massey, Connie McLaws, Mary-Ellen Rayner
Offstage chorus – Tracy Cantin, Erin Passmore, Gillian Scarlett

Cosi fan Tutti (1790) Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte (1749-1838) (1756-1791)
Excerpts from Act I, Scene 2 and Act II, Scene 1 (Sung in Italian)
Fiordeligi – Tracy Cantin
Dorabella – Gillian Scarlett

Excerpts from *The Gashlycrumb Tinies* (2007) Heidi Ugrin
based on text by Edward Gorey

A is for Amy who fell down the stairs	Soloist Tracy Cantin
D is for Desmond thrown out of a sleigh	Soloist Jeremy Block
H is for Hector Done in by a thug	
K is for Kate who was struck with an axe	
T is for Titus who flew into bits	
W is for Winnie embedded in ice	Soloist Amanda Massey
Y is for Yorick whose head was bashed in	

Chorus Jeremy Block, Tracy Cantin, Nevada Collins-Lee, Ellisa Dick, Amanda Massey, Connie McLaws, Mary-Ellen Rayner

Production Staff
Director – Caroline Howarth
Vocal coach and accompanist – Shannon Hiebert
Acting and movement coach – Jan Taylor
Costumer – Betty Kolodziej
Graduate Assistant – Amanda Massey
Assistant Pianist – Jessica Robertson

Special Thanks
Opera Nuova
Department of Drama Prop Shop
Concordia University College of Alberta Department of Drama
Marvin Dueck
Music Department Office and Production Staff

Upcoming Events

January
27 Sunday, 3:00 pm
Music at Convocation Hall II
U of C String Quartet
with Guillaume Tardif, violin
Dvořák *Terzetto in C Major, Op. 74*
Eckhardt-Gramatté *Duo for Two Violins*; Kodály *Serenade for Two Violins and Viola, Op. 12*; *Klezhmer music*, arranged for string quartet by E Agopian
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February
1 Friday, 8:00 pm
Music at Convocation Hall I
WindRose Trio
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Mozart *Divertissement No. 3 in B Flat Major;* Constant *Trio for Oboe, Clarinet, and Bassoon*; Milhaud *Suite (d'après Corrette);* Rózsa *Sonatina for Clarinet Solo;* Martinu *Quatre Madrigaux*
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Music at Noon, Convocation Hall Student Recital Series
Featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart *Sonata for Keyboard and Violin in F Major, KV 377 (374 e); Sonata for Keyboard and Violin in B-Flat Major, KV 454*
Free admission

7 Thursday, 5:00-7:00 pm
Violin Masterclass
Visiting Artist Nai-Yuan Hu
Admission at the door: $10

8 Friday, 7:00 pm
Visiting Artist
Nai-Yuan Hu, violin
Featuring Mozart *Four sonatas for keyboard and violin*
Studio 27, Fine Arts Building
Admission: TBA

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In Recital

Meera Varghese, soprano
with
Janet Scott Hoyt (Faculty), piano

Friday, January 18, 2008 at 8:00pm

Convocation Hall
Arts Building
University of Alberta

Program

Seligkeit, D. 433 (1816)	Franz Schubert
Im Frühling, D. 882 (1826)	(1797-1828)
Nacht und Träume, D. 827 (1825)	
An den Mond, D. 193 (1815)	
Gretchen am Spinnrade, D. 118 (1814)	
Liebst du um Schönheit, Op. 12, No. 4 (1841)	Clara Schumann
	(1819-1896)
Mein schöner Stern, Op. 101, No. 4 (1849)	Robert Alexander Schumann
	(1810-1856)
Lorelei (1843)	Clara Schumann
Waldesgespräch, Op. 39, No. 3 (1840)	Robert Alexander Schumann
Der Mond kommt still gegangen, Op. 13, No. 5 (1842)	Clara Schumann
Mondnacht, Op. 39, No. 5 (1840)	Robert Alexander Schumann

Intermission

Die Spröde, Goethe-Lieder, No. 26 (1889)	Hugo Wolf
Die Bekehrte, Goethe-Lieder, No. 27 (1889)	(1860-1903)
Verschwiegene Liebe, Eichendorff-Lieder, No. 3 (1888)	
Er ist's, Mörike-Lieder, No. 6 (1888)	
Lerchengesang, Op. 70, No. 2 (1877)	Johannes Brahms
Wie Melodien zieht es mir, Op. 105, No. 1 (1886)	(1833-1897)
Wir wandelten, Op. 96, No. 2 (1884)	
Ständchen, Op. 17, No. 2 (1887)	Richard Strauss
Allerseelen, Op. 10, No. 8 (1882)	(1864-1949)
Freundliche Vision, Op. 48, No.1 (1900)	

This recital is presented in partial fulfilment of the requirements for the Master of Arts degree (Applied Music - Voice) for Ms Varghese.

Ms Varghese is a recipient of a Social Studies and Humanities Research Council (SSHRC) Canada Graduate Scholarship - Master's and a William Rea Graduate Scholarship.

Texts and Translations

Seligkeit

Freuden sonder Zahl
Blühn im Himmelssaal
Engeln und Verklärten,
Wie die Väter lehrten.
O da möcht ich sein
Und mich ewig freun!

Jedem lächelt traut
Eine Himmelsbraut;
Harf und Psalter klinget,
Und man tanzt und singet.
O da möcht ich sein
Und mich ewig freun!

Lieber bleib ich hier,
Lächelt Laura mir
Einen Blick, der saget,
Daß ich ausgeklaget.
Selig dann mit ihr,
Bleib ich ewig hier!
Text: Ludwig Heinrich Christoph Hölty (1748-1776)

Bliss

Joys without number
bloom in heaven's hall
of angels and transfigured beings,
just as our fathers taught us.
O, there I would like to be
and rejoice forever!

Upon everyone dearly smiles
a heavenly bride;
harp and psalter resound,
and everyone dances and sings.
O, there I would like to be
and rejoice forever!

But I'd rather remain here
if Laura would smile at me
with one glance that said
I should end my lamenting.
Blissfully then with her,
I would stay here forever!
Translation: Emily Ezust

Im Frühling

Still sitz' ich an des Hügels Hang,
Der Himmel ist so klar,
Das Lüftchen spielt im grünen Tal.
Wo ich beim ersten Frühlingsstrahl
Einst, ach so glücklich war.

Wo ich an ihrer Seite ging
So traulich und so nah,
Und tief im dunklen Felsenquell
Den schönen Himmel blau und hell
Und sie im Himmel sah.

Sieh, wie der bunte Frühling schon
Aus Knosp' und Blüte blickt!
Nicht alle Blüten sind mir gleich,
Am liebsten pflückt ich von dem Zweig,
Von welchem sie gepflückt!

Denn alles ist wie damals noch,
Die Blumen, das Gefild;
Die Sonne scheint nicht minder hell,
Nicht minder freundlich schwimmt im Quell
Das blaue Himmelsbild.

In Spring

Quietly I sit on the hill's slope.
The sky is so clear;
a breeze plays in the green valley.
Where I was at Spring's first sunbeam
once - alas, I was so happy!

When I was walking at her side,
So intimate and so close,
and deep in the dark rocky spring
was the beautiful sky, blue and bright;
and she gazing into the sky.

Look how colorful Spring already
looks out from bud and blossom!
Not every blossom is the same for me:
I like best to pick from the branch
from which she picked hers!

For all is as it was:
the flowers, the field;
the sun does not shine less brightly,
nor does the spring reflect any less charmingly
the blue image of the sky.

Im Frühling (cont'd)

Es wandeln nur sich Will und Wahn,
Es wechseln Lust und Streit,
Vorüber flieht der Liebe Glück,
Und nur die Liebe bleibt zurück,
Die Lieb und ach, das Leid.

O wär ich doch ein Vöglein nur
Dort an dem Wiesenhang
Dann blieb ich auf den Zweigen hier,
Und säng ein süßes Lied von ihr,
Den ganzen Sommer lang.
Text: Ernst Konrad Friedrich Schulze (1789-1817)

Nacht und Träume

Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!
Text: Matthäus Kasimir von Collin (1779-1824)

An den Mond

Geuß, lieber Mond, geuß deine Silberflimmer
Durch dieses Buchengrün,
Wo Phantasien und Traumgestalten
Immer vor mir vorüberfliehn!

Enthülle dich, daß ich die Stätte finde,
Wo oft mein Mädchen saß,
Und oft, im Wehn des Buchbaums und der Linde,
Der goldnen Stadt vergaß.

Enthülle dich, daß ich des Strauchs mich freue,
Der Kühlung ihr gerauscht,
Und einen Kranz auf jeden Anger streue,
Wo sie den Bach belauscht.

Dann, lieber Mond, dann nimm den Schleier wieder,
Und traur um deinen Freund,
Und weine durch den Wolkenflor hernieder,
Wie dein Verlaßner weint!
Text: Ludwig Heinrich Christoph Hölty (1748-1776)

In Spring (cont'd)

The only things that change are will and delusion:
Joys and quarrels alternate,
the happiness of love flies past,
and only the love remains -
The love and, alas, the sorrow.

Oh, if only I were a little bird,
there, on the meadow's slope,
then I would remain here on these branches,
and sing a sweet song about her
the whole summer long.
Translation: Emily Ezust

Night and dreams

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!
Translation: David Gordon

To the moon

Pour, dear moon, pour your silver glitter
down through the greenery of beeches,
where phantasms and dream-shapes
are always floating before me!

Reveal yourself, that I may find the place
where my darling often sat,
and often forgot, in the wind of beech and linden
trees, the golden city.

Reveal yourself, that I may enjoy the bushes
which swept coolness to her,
and that I may lay a wreath upon that pasture
where she listened to the brook.

Then, dear moon, then take up your veil again,
and mourn your friend,
and weep through the clouds
as one abandoned weeps!
Translation: Emily Ezust

Gretchen am Spinnrade

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich ihn nicht hab
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seine Mundes Lächeln,
Seiner Augen Gewalt,

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach, sein Kuß!

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Mein Busen drängt sich
Nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Gretchen at the spinning wheel

My peace is gone,
My heart is heavy,
I will find it never
and never more.

Where I do not have him,
That is the grave,
The whole world
Is bitter to me.

My poor head
Is crazy to me,
My poor mind
Is torn apart.

My peace is gone,
My heart is heavy,
I will find it never
and never more.

For him only, I look
Out the window
Only for him do I go
Out of the house.

His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,

And his mouth's
Magic flow,
His handclasp,
and ah! his kiss!

My peace is gone,
My heart is heavy,
I will find it never
and never more.

My bosom urges itself
toward him.
Ah, might I grasp
And hold him!

And kiss him,
As I would wish,
At his kisses
I should die!

Gretchen am Spinnrade (cont'd)

Oh könnt ich ihn küssen
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Meine Ruh' ist hin,
Mein Herz ist schwer.
Text: Johann Wolfgang von Goethe (1749-1832)

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe der Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.
Text: Friedrich Rückert (1788-1866)

Mein schöner Stern

Mein schöner Stern, ich bitte dich,
O lasse du dein heitres Licht
Nicht trüben durch den Dampf in mir,
Vielmehr den Dampf in mir zu Licht,
Mein schöner Stern, verklären hilf!

Mein schöner Stern! ich bitte dich,
Nicht senk' herab zur Erde dich,
Weil du mich noch hier unten siehst,
Heb' auf vielmehr zum Himmel mich,
Mein schöner Stern, wo du schon bist!
Text: Friedrich Rückert (1788-1866)

Gretchen at the spinning wheel (cont'd)

Oh, if I could kiss him,
As I would wish,
At his kisses
I should die!

My peace is gone,
My heart is heavy.
Translation: Lynn Thompson

If you love for beauty

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!

If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!
Translation: David Kenneth Smith

My fair star

My fair star! I beg you,
do not let your cheerful light
be clouded by the mists within me;
but rather let the mists within me,
fair star, be transfigured into light.

My fair star! I beg you,
do not sink down to earth
because you still se me here below;
but rather raise me up into the heavens,
fair star, where you already are.
Translation: Decca

Lorelei

Ich weiß nicht, was soll es bedeuten
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei;
Das hat eine wundersame
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
ergreift es mit wildem Weh,
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei getan.
Text: Heinrich Heine (1797-1856)

Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

“Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.”

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei. -

“Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald.”
Text: Josef Karl Benedikt von Eichendorff (1788-1857)

Lorelei

I do not know why
I am so sad;
a fairy-tale from long ago
gives me no peace of mind.

The air is cool, darkness is falling,
the Rhine flows calmly by;
the mountain top glimmers
in the evening sunshine.

A most beautiful maiden is sitting
up there in strange splendour;
her golden jewels are sparkling
she is combing her golden hair.

She combs it with a golden comb
while singing a song;
which has a strange
and powerful air.

The boatman in his little boat
is gripped with anguish;
he doesn’t see the reefs,
but gazes only upwards.

I think that the waves
swallow up boatman and boat;
and the Lorelei has done this
with her singing.
Translation: Decca

Conversation in the wood

It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
you fair bride! I will lead you home.

“Great are the deceit and cunning of men;
my heart has broken for pain.
The forest horn strays here and there,
o flee! You do not know who I am.”

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you - God stand by me!
You are the Witch Loreley.

“You recognize me well - from the lofty cliffs
my castle gazes down into the Rhine.
It is already late, it is already cold -
you shall never again leave this wood.”
Translation: Emily Ezust

Der Mond kommt still gegangen

Der Mond kommt still gegangen
mit seinem gold'nen Schein,
da schläft in holdem Prangen
die müde Erde ein.

Und auf den Lüften schwanken
aus manchem treuen Sinn
viel tausend Liebesgedanken
über die Schläfer hin.

Und drunten im Tale, da funkeln
die Fenster von Liebchens Haus;
ich aber blicke im Dunkeln
still in die Welt hinaus.
Text: Emanuel von Geibel (1815-1884)

Mondnacht

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.
Text: Josef Karl Benedikt von Eichendorff (1788-1857)

Die Spröde

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lerallala!
Text: Johann Wolfgang von Goethe (1749-1832)

The moon so peaceful rises

The moon so peaceful rises
with all its golden shine,
here sleeps in lovely glitter
the weary earth below.

And on the breezes waft down
from many faithful hearts
true loving thoughts by the thousand
upon the sleeping ones.

And down in the valley, there twinkle
the lights from my lover's house;
but I in darkness still look out -
silent - into the world.
Translation: David Kenneth Smith

Moon-night

It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

And my soul stretched
its wings out far,
Flew through the still lands,
as if it were flying home.
Translation: Emily Ezust

The coy shepherdess

On the clearest of spring mornings
the shepherdess went walking and singing,
young and fair and carefree,
so that it resounded through the fields -
So lala! Lerallala!

Thyrsis offered her, just for one kiss,
two lambkins, three, on the spot.
She looked at him roguishly for a while,
but then went on singing and laughing:
So lala! Lerallala!

And another offered her ribbons,
and the third his heart;
but she jested with heart and ribbons
as with the lambs:
Just lala! Lerallala!

Die Bekehrte

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .

Und er zog mich an sich nieder,
Küßte mich so hold und süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! . . .
Text: Johann Wolfgang von Goethe (1749-1832)

Verschwiegene Liebe

Über Wipfel und Saaten
In den Glanz hinein -
Wer mag sie erraten,
Wer holte sie ein?
Gedanken sich wiegen,
Die Nacht ist verschwiegen,
Gedanken sind frei.

Errät es nur eine,
Wer an sie gedacht
Beim Rauschen der Haine,
Wenn niemand mehr wacht
Als die Wolken, die fliegen -
Mein Lieb ist verschwiegen
Und schön wie die Nacht.
Text: Josef Karl Benedikt von Eichendorff (1788-1857)

Er ist's

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser Harfenton!
Frühling, ja du bist's!
Dich hab ich vernommen!
Text: Eduard Mörike (1804-1875)

The repentant shepherdess

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded:
So la la! . . .

And he drew me down to him
and kissed me so gently, so sweetly,
and I said "blow again"
and the good-heated lad blew:
So la la! . . .

My peace of mind is now lost,
my joy has flown away,
and I hear in my ears
only the old tones of
So la la, le ralla! . .

Silent love

Over treetops and corn
and into the splendor -
who may guess them,
who may catch up with them?
Thoughts sway,
the night is mute;
thoughts run free.

Only one guesses,
one who has thought of her
by the rustling of the grove,
when no one was watching any longer
except the clouds that flew by -
my love is silent
and as fair as the night.
Translation: Emily Ezust

It is Spring

Spring lets its blue ribbon
flutter again in the breeze;
a sweet, familiar scent
sweeps ominously through the land.
Violets are already dreaming,
and will soon arrive.
Hark! In the distance - a soft harp tone!
Spring, yes it is you!
I have heard you!
Translation: Emily Ezust

Lerchengesang
Ätherische ferne Stimmen,
Der Lerchen himmlische Grüße,
Wie regt ihr mir so süße
Die Brust, ihr lieblichen Stimmen!
Ich schließe leis mein Auge,
Da ziehn Erinnerungen
In sanften Dämmerungen
Durchweht vom Frühlingshauche.
Text: Karl August Candidus (1817-1872)

Wie Melodien zieht es mir
Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.
Klaus Groth (1819-1899)

Wir wandelten
Wir wandelten, wir zwei zusammen,
ich war so still und du so stille,
ich gäbe viel, um zu erfahren,
was du gedacht in jenem Fall.

Was ich gedacht, unausgesprochen verbleibe das!
Nur Eines sag' ich:
So schön war alles, was ich dachte,
so himmlisch heiter war es all'.

In meinem Haupte die Gedanken,
sie läuteten wie gold'ne Glöckchen:
so wundersüß, so wunderlieblich
ist in der Welt kein and'rer Hall.
Text: Georg Friedrich Daumer (1800-1875)

Ständchen
Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

The larks' song
Ethereal, distant voices,
The heavenly greetings of the larks:
How sweetly you move
My heart, you lovely voices!
I close my eyes gently;
There pass memories
Of soft twilights,
Pervaded with the breath of Spring.
Translation: Emily Ezust

It pulls at me, like a melody
It pulls at me, like a melody,
Quietly through my mind;
It blossoms like spring flowers
And wafts away like fragrance.

But when it is captured in words,
And placed before my eyes,
It turns pale like a gray mist
And disappears like a breath.

And yet, remaining in my rhymes
There hides still a fragrance,
Which mildly from the quiet bud
My moist eyes call forth.
Translation: Emily Ezust

We wandered
We wandered together, the two of us,
I was so quiet and you so still,
I would give much to know
What you were thinking at that moment.

What I was thinking, let it remain unuttered!
Only one thing will I say:
So lovely was all that I thought -
So heavenly and fine was it all.

The thoughts in my head
Rang like little golden bells:
So marvelously sweet and lovely
That in the world there is no other echo.
Translation: Emily Ezust

Serenade
Open up, open, but softly my dear,
So as to wake no one from sleep.
The brook hardly murmers, the wind hardly shakes
A leaf on bush or hedge.
So, softly, my maiden, so that nothing stirs,
Just lay your hand softly on the doorlatch.

Ständchen (cont'd)
Mit Tritten, wie Tritte der Elfen so sacht,
Die über die Blumen hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern der Nacht.
Text: Adolf Friedrich, Graf von Schack (1815-1894)

Allerseelen
Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.
Text: Hermann von Gilm zu Rosenegg (1812-1864)

Freundliche Vision
Nicht im Schlafe hab' ich das geträumt,
Hell am Tage sah ich's schön vor mir.
Eine Wiese voller Margeriten;
Tief ein weißes Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit einer, die mich lieb hat,
Ruhigen Gemütes in die Kühle
Dieses weißen Hauses, in den Frieden,
Der voll Schönheit wartet, daß wir kommen.
Und ich geh' mit einer, die mich lieb hat,
In den Frieden, der voll Schönheit.
Text: Otto Julius Bierbaum (1865-1910)

Serenade (cont'd)
With steps as soft as the footsteps of elves,
Soft enough to hop over the flowers,
Fly lightly out into the moonlit night,
To steal to me in the garden.
The flowers are sleeping along the rippling brook,
Fragrant in sleep, only love is awake.

Sit, here it darkens mysteriously
Beneath the lindens,
The nightingale over our heads
Shall dream of our kisses,
And the rose, when it wakes in the morning,
Shall glow from the wondrous passions of the night.
Translation: Lawrence Snyder and Rebecca Plack

All Souls' Day
Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it secretly;
and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending off their
fragrances; one day in the year are the dead free.
Come close to my heart, so that I can have you again,
as once I did in May.
Translation: Emily Ezust

A pleasant vision
I did not dream this while asleep;
I saw it fair before me in the light of day:
A meadow full of daisies,
a white house deep in green bushes,
images of gods gleaming from the leaves.
And I walk with one who loves me,
in a peaceful mood in the coolness
of this white house, in which peace
awaits our arrival, full of beauty.
And I walk with one who loves me,
In peace, full of beauty.
Translation: Emily Ezust

Meera Varghese completed her Bachelor of Music with Distinction in Voice Performance (2006) at the University of Alberta, where she continues to train under Professor Harold Wiens. She has performed across Canada as a vocalist, flautist and pianist. Her recent opera roles include Susanna in *The Marriage of Figaro* (University of Alberta), Mabel in *The Pirates of Penzance* (Festival Place Theatre), Miss Pinkerton in *The Old Maid and the Thief* (University of Alberta) and Lucy in *The Telephone* (Opera Nuova). Meera has worked as Musical Director, Conductor, Piano Accompanist, and Artistic Director for numerous musical theatre productions in Ontario and Alberta. She has received the 2002 Speake Gold Medal for Voice (top score in Canada), Peace River Pioneer Memorial Scholarship, Beryl Barns Scholarship for Music Performance and Carol Connors Performing Arts Award. As a recipient of the 2007 Johann Strauss Foundation Scholarship, Meera was granted the opportunity to receive advanced Voice training in Austria this past summer. She attended the Mastercourse “Poetry and Performance of the German Lied,” at the Franz Schubert Institut in Baden-bei-Wien, as well as the “Internationale Sommerakademie” at the Universität Mozarteum in Salzburg, where she trained under Edda Moser. Throughout these programs, Meera performed in a series of concerts and participated in Masterclasses with numerous artists including Elly Ameling, Barbara Bonney, Edith Wiens, Wolfgang Holzmair, Jorma Hynninen and Rudolf Jansen. Meera is also an accomplished Bharatanatyam (Classical Indian Dance) performer, choreographer and instructor, and teaches dance classes for Campus Recreation at the University of Alberta, where she is currently completing her MA in Ethnomusicology.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at the Banff Centre with Gyorgy Sebok and Menahem Pressler. A highly sought-after collaborative pianist, she has had a long association with the Banff Centre for the Arts. In 1995 she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Aiken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth, and Oskar Morawetz. Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she now supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S. Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as adjudicator, coach and workshop clinician.

Upcoming Events

January
20 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Featuring Concerto Competition Winners
Jean Paul Ksiazek, piano
Allison Balcetis, saxophone
Brahms *Academic Festival Overture, Op. 80*
Liszt *Concerto for Piano and Orchestra No 1 in E-Flat Major (1848),*
Schmitt *Légende, Op.66 for Saxophone and orchestra*
Beethoven *Symphony Number 7 in A Major, Op. 92*
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

21 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

26 Saturday, 8:00 pm
The University of Alberta Opera Workshop
Operatic Scenes of Magic, Myth and Mayhem
Humperdinck *Hansel and Gretel*
Verdi *Falstaff*
Purcell *King Arthur*
Massenet *Cendrillon*
Handel *Julius Caesar*
Mozart *Cosi fan Tutti*
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

27 Sunday, 3:00 pm
Music at Convocation Hall II
U of C String Quartet
with Guillaume Tardif, violin
Dvořák *Terzetto in C Major, Op. 74*
Eckhardt-Gramatté *Duo for Two Violins*
Kodály *Serenade for Two Violins and Viola, Op. 12*
Klezhmer music, arranged for string quartet by E. Agopian
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

February
1 Friday, 8:00 pm
Music at Convocation Hall I
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

4 Monday, 12:00 pm
Music at Noon, Convocation Hall Student Recital Series
Featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart Violin and Piano Sonatas
Free admission

Unless otherwise indicated *Please donate to Campus Food Bank*
Convocation Hall, Arts Building, University of Alberta
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music
at Convocation Hall

Music at Convocation Hall II

Visiting Artists

U of C String Quartet
Edmond Agopian, violin
Adriana Lebedovich, violin
Dean O'Brien, viola
Beth Root Sandvoss, cello
with
Guillaume Tardif, violin

Sunday, January 27, 2008
2:15 pm Pre-Concert Introduction
by **Guillaume Tardif**
Edmond Agopian
3:00 pm Concert

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Terzetto for Two Violins and Viola, Op. 74 (1887) Antonin Dvořák
  Introduzione: Allegro ma non troppo (1841-1904)
  Larghetto
  Scherzo: Vivace— Trio, poco meno mosso
  Thema con Variazioni— Poco adagio—
    Moderato— Molto allegro

Sonatine for Two Violins (1994) Sophie-Carmen Eckhardt-Gramatté
  Schnell (1901–1974)
  Ruhig
  Gigue

Serenade for Two Violins and Viola, Op. 12 (1920) Zoltán Kodály
  Allegramente (1882-1967)
  Lento, ma non troppo
  Vivo

Intermission

Klezhmer and East European music,
  arranged for string quartet by Edmond Agopian

Program Notes
by Melaena Allen Grierson

Antonin Dvořák (1841–1904)
Probably best known for his "New World" Symphony, Dvorák was a Czech composer of Romantic music. Like Kodály, he was interested in folk music, and the traditional sounds of Bohemia and Moravia influenced his compositions. Although he spent three years in New York as the director of the National Conservatory of Music, the rest of his life was spent in his homeland, devoted to teaching and composition.

His compositional output consists of concertos, oratorios, symphonic poems, operas, and chamber music. Although his compositional forms were closely based on that of Beethoven, one can also hear the influence of Wagner, particularly in his symphonic poems. He wrote 14 string quartets as well as various other chamber music works.

Terzetto for Two Violins and Viola, Op. 74 (1887)

I. Introduzione: Allegro ma non troppo
II. Larghetto
III. Scherzo: Vivace— Trio, poco meno mosso
IV. Thema con Variazioni— Poco adagio— Moderato— Molto allegro

Composed at the height of his career, the *Terzetto* was written for an amateur violinist who lived in the same rooming house with Dvorák. The student's teacher was to play the other violin, and it is assumed that Dvorák himself was to play the viola. The *Terzetto*, however, turned out to be beyond the capabilities of the student, for whom Dvorák later wrote a more accessible work.

Described as "charming and unusual", this work is strongly influenced by melodic and rhythmic elements of Dvorák's traditional music. Opening in a lyrical manner, the first movement contrasts material that is darker, providing a sense of agitation. In the *Largetto* of the second movement, we hear the rural tranquility of the Bohemian countryside, which surrounds a central section of leaping dotted rhythms. The third movement contrasts a lively and energetic dance with the gentle lilt of the trio. The last movement opens dramatically, setting the mood for the variations, which finally resolve in C major.

Sophie-Carmen ("Sonia") Eckhardt-Gramatté (1901–1974)
Eckhardt-Gramatté, born in Russia, moved to Winnipeg in 1953 and was a well-regarded Canadian composer. Educated at the Conservatoire de Paris, she was both a virtuoso violinist and pianist who developed her talents at a very young age. Throughout her professional career she toured extensively, and after 1930 she devoted herself exclusively to composition.

Her music spans over 175 compositions, largely written for instrumental music. In view of her own abilities perhaps it is not surprising that a significant quantity is written for virtuoso performers. Stylistically, her early works reflect first the influence of the Parisian salons and the polyphony of Bach, with a move to a neo-classical, almost jazzy sound in the 1940s. In the 1950s she experimented with serialism and influences from Bartók, but overall her career may be characterized by a reluctance to commit to an overriding compositional aesthetic.

In 1982 her surviving husband established the Eckhardt-Gramatté Foundation devoted to her memory. This organization was dedicated to the promotion and dissemination of the music of Eckhardt-Grammaté and that of her late husband, Walter Gramatté.

Sonatine for Two Violins (1994)

Characteristic of Eckhardt-Gramatté's rich harmonic style and exuberant rhythmic energy, the piece opens with a quick-paced dialogue between the instruments, punctuated by strong cadential gestures and tuneful -but metrically uneven- insertions. The second movement proposes calmer ideas, lyrical and sweet. However, the movement reaches moments of great intensity following gradual and convoluted pushes upward. The finale, called gigue, is typically brisk and folk-like. Fast figurations, open intervals, and chromatic counterpoint are all features of this neo-baroque invention, another example of the composer's detailed understanding of the possibilities of the violin. (GT)

Zoltán Kodály (1882–1967)

Kodály pursued an active life as composer, music educator, ethnomusicologist, linguist, and philosopher. A Hungarian nationalist, he become interested in folk music through his study of Hungarian folk tales, and actively collected folk music throughout most of his life, accompanied by his colleague Béla Bartók. His principles of music education, based on the advocacy of good quality music and the belief that all persons are innately musical, were highly influential in Hungary and have been disseminated to many other countries. He wrote several treatises and compositions designed for music educators.

After receiving his PhD in philosophy and linguistics, Kodály took a position as professor of music at the Academy of Music in Budapest. He composed through much of his life, although he was shy by nature and his compositions were rarely well known. His works, while strongly influenced by his knowledge and love of Hungarian folk music, also display roots in the classical, late-romantic, impressionist and modernist traditions. His works are highly lyrical, and the majority is for chorus.

Serenade for Two Violins and Viola, Op. 12 (1920)

I. Allegramente
II. Lento, ma non troppo
III. Vivo

His last, and possibly finest, chamber work, *Serenade* features non-standard string trio instrumentation (usually violin, viola, and cello), although it was explicitly created according to the classical chamber model following the fundamentals of Haydn and Mozart. Bartók described the work as tonally based, although without strict adherence to the major-minor system.

The work opens in F major with a joyous sonata form in triple meter that nevertheless repudiates any suggestion of dance form through the vigourous accompaniment pattern. Although there is no development section, the various themes are reinterpreted until all the material has been recapitulated. The viola's open string on C can be heard in the second theme, creating a rich colour.

The second movement in this work is so evocative of human emotions, complete with directions in the score, that Kodály's biographer has suggested that it might have been written to be intentionally programmatic. Because of its drawn-out intervals of sevenths and ninths, Bartok likened this movement to a "...tonal fairy-land, neither heard nor dreamed of before."

The final movement is an extended sonata form evocative of Hungarian dance through syncopation, strummed "guitar" accompaniments, and imitations of bagpipe drones. As a work, *Serenade* deftly captures the essence, or spirit, of Hungarian national music—yet without any direct quotation—that was so dear to Zoltán Kodály.

Klezmer and East European Ethnic Music, arranged for String Quartet
by Edmond Agopian

A discussion of this work will take place immediately preceding its performance.

U of C Quartet
"They balance, blend and interweave perfectly whether playing Mozart or Shostakovich…Each instrument took turns in the spotlight with breathtaking perfection…" Maev Brennan–The Daily Courier. "…dynamite Romanian fiddler Edmond Agopian." Penguin Eggs–Canada's Folk, Roots and World Music Magazine. Originally formed in 1994 as the quartet in residence at the University of Calgary with Edmond Agopian, Amanda Forsyth, Olga Kotova and Christopher Sandvoss, the quartet has performed in concert halls across Canada and has been broadcast regionally and nationally on CBC Radio. Its CD recording of Brahms's Piano Quintet with renowned Canadian pianist Anton Kuerti received enthusiastic reviews. As the resident string quartet at the University of Calgary, the quartet regularly works and performs with top students from the Performance area, and U of C faculty. It has commissioned and premiered works by U of C Composition faculty, students and alumni. Over the next three years, the quartet will present the complete Beethoven String Quartet Cycle; a first in Calgary.

Along with the traditional classical repertoire, the quartet includes in its concerts music that is meant to bridge the gap between the folk and classical music traditions: Klezmer and eastern European folk music, arranged for string quartet by Edmond Agopian. The University of Calgary String Quartet is supported by the John Lee Roberts Distinguished Professorship in Fine Arts award. The award was made possible by a donation from U of C alumnus, John Lefebvre.

Edmond Agopian
violin
In 2005, Prof. Edmond Agopian was awarded the Alberta Centennial Medal " in recognition of outstanding achievements and service to the people and province of Alberta". At the University of Calgary, he was recently awarded the John Peter Lee Roberts Distinguished Professorship in Fine Arts. Edmond Agopian graduated from the University of Toronto with a Bachelor's degree in Music Theory and History, from the Juilliard School with a Master's degree in Violin-Performance, and from the Masterplayers International Music Academy, Switzerland, with an Honours Diploma in Conducting. His violin playing has received accolades for both his recordings and performances: "One of the best recordings of the year..." (Off the Record, CBC Radio) "His performance...was a triumph, both of technique and integration." (The Toronto Star) He has performed in Canada, Taiwan, the United States and Europe, and has been featured on CBC Radio French and English regional and national broadcasts. A champion of Canadian music, he has premiered dozens of works by Canadian composers, including works he has himself commissioned, and as past member of the New Works Calgary Ensemble. He is the first violinist of the UCalgary String Quartet and for thirteen years, he was the music director Calgary's professional string orchestra, the Kensington Sinfonia. He has been on the faculty of the Morningside Music Bridge program since its inception in1996. In 2002, he was appointed as Music Director of the Calgary Youth Orchestra, Mount Royal College Conservatory. He is also the founder and artistic director of U of C's chamber music festival Contrasts. In Canada, orchestras he has conducted include the Calgary Philharmonic Orchestra, the National Arts Centre Orchestra, Orchestra London, the Hamilton Philharmonic and the Canadian Chamber Orchestra. His most recent conducting engagement was with the Shanghai Opera Orchestra, in Shanghai, China, as part of the Morningside Music Bridge Festival. Under his direction, the University of Calgary Orchestra released its first recording, which was described by the Calgary music critic Bob Clark as a "hands-down winner". The recording features music by Canadian composers, including works by U of C Composition faculty and students. The orchestra has also been featured on CBC Radio regional and national broadcasts. Mr. Agopian moved to Calgary in 1991 to take the positions of Professor of Violin and Conductor at the University of Calgary, and Artist-in-Residence at Mount Royal College Conservatory. His violin method The No Time to Practice Technique Companion has been on Shar Music Company's bestseller list.

Adriana Lebedovich,
violin
In May, 2007, Adriana Lebedovich won a permanent position as a violinist in the Calgary Philharmonic Orchestra while still in her third year of studies at the Univesity of Calgary. At present she is in her fourth year of a Bachelor of Music program at the University of Calgary, majoring in Violin Performance, and is an extended member of the UCalgary String Quartet. Ms Lebedovich began playing the violin at the age of three. She has studied with Katherine Grigoriu, Elaine Henchell, Theresa Plotnick, Jeff Plotnick, John Lowry and is currently studying with Edmond Agopian. Adriana won the University of Calgary Concerto Competition in April 2006 and played the first movement of the Tchaikovsky Violin Concerto with the Calgary Philharmonic Orchestra. She has competed in the Calgary Kiwanis Music Festival for over ten years, winning numerous medals and scholarships and attended the Académie Musicale Internationale "Barbara Krakauer" program in Vaison-la-Romaine, France. She has also attended the Banff Centre summer program and the Aria International Music Festival in the United States. Adriana has played in numerous master classes including those given by James Ehnes, Jasper Wood, Catherine Manoukian, Corey Cerovsek, the Lafayette String Quartet, Mickhail Kopelman, Geoff Nuttall, among others. Adriana enjoys Ukrainian dancing and playing in a Ukrainian dance band. She also performs and does orchestration for the Korinnya Ukrainian Folk Ensemble and jams regularly with an ensemble of Ukrainian folk musicians at cultural events.

Dean O'Brien
viola
Dean O'Brien completed the Doctorate of Musical Arts Degree from the University of Texas at Austin in May 2000. He received his Bachelor of Music and Master of Music degrees from the Eastman School of Music in Rochester, NY with additional studies at the Peabody Conservatory, the Banff Centre and the University of California at Santa Barbara. Dr O'Brien has taught viola and violin at Medicine Hat College, where he also conducted the Medicine Hat Junior String Orchestra and Co-Conducted the Medicine Hat College Academy Orchestra. He has also served as principal viola of the Montreal Chamber Orchestra, Victoria Texas Symphony Orchestra, Mid-Texas Symphony, Orchestra of Saint David's and the Santa Barbara Chamber Orchestra and has played with the Austin, San Antonio, Albany, NY and Santa Barbara Symphony Orchestras, as well as the orchestras of the New Texas and Victoria Bach Festivals. His principal teachers include Roger Myers, Heidi Castleman, James Dunham and Heiichiro Ohyama.

Dr O'Brien is currently an Instructor of Violin and Viola at Mount Royal College Conservatory and Principal Viola of the Red Deer Symphony Orchestras, as well as the Artistic Director of the Calgary Pro Musica Society.

Beth Root Sandvoss
cello
Beth was born in Madison, Wisconsin where, in her early years as a cellist, she studied with Margaret Christy. Ms Sandvoss pursued further studies in Madison, Cleveland and San Francisco with cellists Parry Karp, Alan Harris, and Irene Sharp. She has been a member of the Hong Kong Philharmonic Orchestra, the San Jose Symphony, the Madison Symphony, the Victoria String Quartet, and the Calgary Philharmonic Orchestra. Ms Sandvoss's performances have taken her throughout North America as well as the Far East. She has recorded for WERN Madison public radio, RTHK Radio Hong Kong, and CBC Radio. Ms Sandvoss has a very active chamber music career in Canada. She is a founding member of the acclaimed Land's End Chamber Ensemble and is a member of the University of Calgary's faculty string quartet. Ms Sandvoss collaborates continually with fine musicians around Canada and the U.S. Along with her performing career, Ms Sandvoss is a very dedicated pedagogue. She has been asked to work with teachers on her methods and is a sought after clinician. Her pupils have won numerous competitions in Canada and are regularly invited to summer festivals around the world. She is a faculty member at the Mount Royal College Conservatory as well as the University of Calgary and spends her summers teaching and performing at music festivals throughout Canada and the United States. Ms Sandvoss has the great pleasure and privilege to perform on a cello made by her husband, Luthier, Christopher Sandvoss.

Guillaume Tardif
violin

Guillaume Tardif is Associate Professor at the Department of Music, University of Alberta. He had been featured as soloist and recitalist across Canada, USA, Europe, Asia and South America. His varied interests include recording production, solo violin arrangement and composition, and pedagogy

Upcoming Events

February
1 Friday, 8:00 pm
Music at Convocation Hall I
WindRose Trio
Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
"From Mozart to Martinu"
Mozart *Divertissement No. 3 in B Flat Major*; Constant *Trio for Oboe, Clarinet, and Bassoon*; Milhaud *Suite (d'après Corrette);* Rózsa *Sonatina for Clarinet Solo;* Martinu *Quatre Madrigaux*
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

4 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart *Sonata for Keyboard and Violin in F Major, KV 377 (374 e); Sonata for Keyboard and Violin in B-Flat Major, KV 454*
Free admission

7 Thursday, 5:00-7:00 pm
Violin Masterclass
Visiting Artist Nai-Yuan Hu
Admission at the door: $10

8 Friday, 7:00 pm
Visiting Artist Nai-Yuan Hu, violin
Featuring Mozart *Four sonatas for keyboard and violin*
Studio 27, Fine Arts Building
Admission: TBA

10 Sunday, 3:00 pm
"Choir of Choirs"
University of Alberta
Centennial Celebration
featuring the University of Alberta
Concert Choir
(Debra Cairns, Conductor)
Mixed Chorus
(Robert de Frece, Conductor)
Chorale St Jean
(Laurier Fagnan, Conductor)
Augustana Choir
(Ardelle Ries, Conductor)
Madrigal Singers
(Leonard Ratzlaff, Conductor)
with the University Symphony Orchestra
(Tanya Prochazka, Conductor)
and the University of Alberta
Symphonic Wind Ensemble
(Angela Schroeder, Conductor)
Tickets available through Winspear Box Office, 428-1414

15 Friday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

Robyn Reekie
Junior Recital

This Recital is in partial fulfillment of a Bachelor of Music

Concerto in C Major	**Johann Vanhal (1739-1813)**
Movement I: Allegro Moderato	
Movement II: Adagio	
Introduction and Tarentelle	**C.Fanchi**
Moderato	
Allegro	

PLEASE
RECYCLE

Gloria Program

Regina Coeli - Giovanni Pierluigi da Palestrina (1525-1594)
Elaine Vooys, conductor

When David heard - Thomas Weelkes (1575-1623)
Melanie Marlin, conductor

Die mit Tränen säen - Heinrich Schütz (1585-1672)
(from Geistliche Chormusik 1648, Opus 11 nr. 10, SWV 378)
Melanie Marlin, conductor

Das ist je gewißlich wahr und ein teuer wertes Wort - Heinrich Schütz (1585-1672)
(from Geistliche Chormusik 1648, Opus 11 nr. 20, SWV 388)
Elaine Vooys, conductor

Soloists: Shelley Roth (soprano), Erin K. Hooper (alto),
Justin F. Jalea (tenor), Iain S. Gillis (tenor), Kyle Carter (bass)

Intermission

Gloria in D major, RV 589 - Antonio Vivaldi (1678-1741)
Elaine Vooys, conductor (movements I-VI)
Melanie Marlin, conductor (movements VII-XII)

I. Gloria
II. Et in Terra Pax
III. Laudamus Te
Soloists: Kathleen Shippit (soprano),
Shelley Roth (soprano)

IV. Gratias agimus tibi
V. Propter magnam gloriam
VI. Domine Deus
Soloist: Sarah Toane (soprano)

VII. Domine Fili unigenite
VIII. Domine Deus, Agnus Dei
Soloist: Erin Hooper (alto)

IX. Qui tollis peccata mundi
X. Qui sedes ad dexteram patris
Soloist: Rebecca Claborn (alto)

XI. Quoniam tu solus Sanctus
XII. Cum Sancto Spiritu

Text and Translations

Regina Coeli (Giovanni Pierluigi da Palestrina) *Marian Antiphon for Paschaltide*

Regina coeli laetare, Alleluia:
Quia quem meruisti portare, Alleluia,
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Queen of heaven, rejoice, Alleluia:
For He whom you were worhty to bear, Alleluia,
Has risen, as He said, Alleluia.
Pray for us to God, Allel

When David Heard (Thomas Weelkes) *Samuel II, 18:33*

When David heard that Absalom was slain, he went up to his chamber over the gate,
and wept; and thus he said: O, my son Absalom, would God I had died for thee.

Die mit Tränen säen (Heinrich Schütz) *Psalm 126, 5-6*

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen
und kommen mit Freuden und bringen ihre Garben.

Those who sow in tears will reap in joy.
He who goes out weeping, bearing seed for sowing
will certainly come again with joy, carrying his sheaves.

Das ist je gewißlich wahr und ein teuer wertes Wort (Heinrich Schütz) *Timothy 1:15-17*

Das ist je gewißlich wahr und ein teuer wertes Wort,
daß Christus Jesus kommen ist in die Welt,
die Sünder selig zu machen, unter welchen ich der fürnehmste bin.
Aber darum ist mir Barmherzigkeit widerfahren,
auf daß an mir vornehmlich Jesus Christus erzeigete alle Geduld,
zum Exempel denen, die an ihn glauben sollten zum ewigen Leben.
Gott, dem ewigen Könige, dem Unvergänglichen und Unsichtbaren
und allein Weisen, sei Ehre und Preis in Ewigkeit, Amen.

Here is a trustworthy saying that deserves full acceptance,
Christ Jesus came into the world to save sinners-of whom I am the worst.
But for that very reason I was shown mercy so that in me,
the worst of sinners, Christ Jesus might display his unlimited patience
as an example for those who would believe in him and receive eternal life.
Now to the King eternal, immortal, invisible, the only God,
be honor and glory for ever and ever. Amen.

Gloria in D major, RV 589 |Antonio Vivaldi| *From St. Andrew Daily Missal*

I. Gloria in excélsis Deo.
II. Et in terra pax homínibus bonae voluntátis.
III. Laudámus te. Benedícimus te.
Adorámus te. Glorificámus te.
IV./V. Grátias ágimus tibi propter magnam glóriam tuam.
VI. Dómine Deus, Rex cæléstis, Deus Pater omnípotens.
VII. Dómine Fili unigénite, Jesu Christe.
VIII. Dómine Deus, Agnus Dei, Filius Patris.
IX. Qui tollis peccáta mundi, miserére nobis.
Qui tollis peccáta mundi, súscipe deprecatiónem nostram.
X. Qui sedes ad déxteram Patris, miserére nobis.
XI. Quóniam tu solus Sanctus.
Tu solus Dóminus.
Tu solus Altíssimus, Jesu Christe,
XII. Cum Sancto Spíritu in glória Dei Patris. Amen.

I. Glory to God in the highest.
II. And on earth peace to men of good will.
III. We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
IV./V. We give thanks to Thee for Thy great Glory.
VI. O Lord God, heavenly King, God the Father almighty.
VII. O Lord the only-begotten Son, Jesus Christ.
VIII. O Lord God, Lamb of God, Son of the Father.
IX. Thou who takest away the sins of the world, have mercy on us.
Thou who takest away the sins of the world, receive our prayer.
X. Thou who sittest at the right hand of the Father, have mercy on us.
XI. For Thou only art Holy.
Thou only art the Lord.
Thou only, O Jesus Christ, art Most High.
XII. With the Holy Ghost, in the glory of God the Father. Amen.

Grad Recital Choir

Soprano
Irene Bosma
Mary-Ellen Rayner
Marianne Roos
Shelley Roth
Kathleen Shippit
Sarah Toane

Alto
Catherine Benavides
Rebecca Claborn
Amy Gartner
Erin K. Hooper

Tenor
Iain S. Gillis
Justin F. Jalea
Rover Lai
Mike Otto
John K. Pattison

Bass
Adam Arnold
Kyle Carter
Marvin Dueck
Kurt Illerbrun
Adam Robertson
Mike Wayman
Anthony Wynne

Grad Recital Orchestra

Violin 1
Martine denBok
Deborah Chang
Amy Kao

Violin 2
Gabor Bartok
Elizabeth Krejcarova
Alexandra Campbell

Viola
Tenkai Luong
Haley Wolgien

Cello
Kathleen Ludwig
Amy McClary

Bass
Roxanne Nesbitt

Trumpet
Chelsea Mandrusiak

Oboe
Alyssa Miller

Acknowledgements

First and foremost, we'd like to thank the Department of Music at the University of Alberta for giving us this opportunity.

Dr. Debra Cairns, for her thoughtful input and guidance throughout the rehearsal and preparation process.

Members of the recital choir and orchestra for volunteering their time, energy – and voices!

Brenna Folkers, for the beautiful posters and programs.

Music at Convocation Hall

Music at Convocation Hall I

From Mozart to Martinu

WindRose Trio

Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon

Friday, February 1, 2008 at 8:00 pm

7:15 pm	Concert Introduction by Dr Fordyce Pier
8:00 pm	Concert

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Divertissement No. 3 in B Flat Major (1783) — Wolfgang Amadeus Mozart
Allegro — (1756-1791)
Menuetto — arr F Oubradous
Adagio
Menuetto
Rondo

Trio for Oboe, Clarinet, and Bassoon (1949) — Marius Constant
Allegro giocoso — (1925-2004)
Scherzo
Andante
Allegro ma non troppo

Suite (d'après Corrette) (1938) — Darius Milhaud
I. Entrée et Rondeau — (1892-1974)
II. Tambourin
III. Musette
IV. Sérénade
V. Fanfare
VI. Rondeau
VII. Menuets
VIII. Le Coucou

Intermission

Sonatina for Clarinet Solo (1957) — Miklós Rózsa
I. Tema con variazioni — (1907-1995)
II. Vivo e giocoso

Quatre Madrigaux (1951) — Bohuslav Martinu
Allegro moderato — (1890-1965)
Lento
Poco allegretto: Allegro (vivo)
Poco allegro

Program Notes
by Melaena Allen Grierson

Wolfgang Amadeus Mozart (1756–1791)
Divertissement No. 3 in B Flat Major (1783)
Mozart, one of history's most beloved musicians, was a well-publicized child prodigy and piano virtuoso as well as a prolific composer. Born into a musical family in Salzburg, his father gave him musical instruction at an early age, and Mozart's compositions date from childhood. His works, defined by clarity and balance, characterize the Classical aesthetic in every way, and his stylistic progression parallels the Classical genre as a whole.

He composed in a wide variety of forms throughout his life, and is known for developing and popularizing the piano concerto. He wrote copiously for piano, opera, chamber ensembles, symphonies, and solo instruments, as well as a large amount of sacred music. Many of his works are now standard repertoire in performances, but his divertimenti offer the listener an opportunity to explore his less publicized repertoire.

The history behind *Divertissement No. 3* is murky. The original score was lost after Mozart died, and it is thought that the published editions that appeared after Mozart's death were made from copies of the score which contained no reference to instrumentation. The collection in its entirety seems to have been a collection of 25 small pieces, which were collated posthumously in various ways by different publishers. Though arranged for a variety of other instruments, scholars have speculated that Mozart originally intended the works to be played by three bassett horns.

Marius Constant (1925–2004)
Trio for Oboe, Clarinet, and Bassoon (1949)
Allegro
Scherzo
Andante
Allegro ma non troppo

Marius Constant was a Romanian born, French based composer who is best known as the composer of the "Twilight Zone" music. His musical education was classical, and his early teachers include Honegger, Boulanger, and Messiaen. He was part of Europe's avant-garde compositional circle in the 1960s and 70s, where he produced works with aleatoric, jazz, improvisational, and serial techniques. His music for television developed through CBS, who had bought the rights to many of his works, and used them primarily in short clips.

In addition to other genres, Constant wrote several ballets, and was the founder and music director of Ars Nova, a Paris-based ensemble that performed and promoted new music.

Very little is known about this 1949 Trio other than that it was composed for Trio d'Anches "René Daraux."

Darius Milhaud (1892–1974)
Suite (d'après Corrette) (1938)

I. Entrée et Rondeau
II. Tambourin
III. Musette
IV. Sérénade
V. Fanfare
VI. Rondeau
VII. Menuets
VIII. Le Coucou

Milhaud was a French composer, born in Marseilles. His parents were musical and gave him his first musical instruction, but he realized at a young age that his true calling was to composition. He traveled frequently, and one can often hear world music, either in direct quotation or in a newly composed fragment, in his compositions. He wrote extensively for all genres of classical art music, and also wrote many scores for film.

His approach to music is very theoretical, and is often influenced by poetry and philosophy. Yet he had a sense of fantasy and also a fascination with the unusual, such as when he set a catalogue of agricultural machinery to music. He is well known for his polytonal (or polymodal) style in which multiple tonalities, or modes, occur concurrently.

Suite was originally written to be incidental music for a production of "Romeo and Juliet", and it is subtitled "after Corrette" because it was inspired by music of the 18th century composer Michael Corrette. A neo-baroque dance suite, it has a sunny disposition.

Miklos Rózsa (1907–1995)
Sonatina for Clarinet Solo (1957)

I. Tema con variazoni
II. Vivo e giocoso

Born in Budapest, Rózsa was a contemporary of Bartók at the Budapest Conservatory, where he studied piano, violin and viola. He was interested in folk music at a young age, and his musical style was very influenced by Hungarian traditional music, such as its pentatonic and modal qualities, the energy of the dance music, and the lyrical nature of Hungarian gypsy music. He did not quote folk music directly, but rather would evoke its essence through newly composed material.

In his later years he moved to Los Angeles, where he worked for MGM studios as a composer between 1948 and 1962. He wrote more than a hundred scores for film, which were known for their attention to historical detail, and he won three Academy Awards for his scores. In addition to film scores he also composed classical art music for orchestra, solo instruments, chamber ensembles, and voice.

Sonatina opens *andante semplice* with its theme and seven highly contrasting variations. The theme, modal and folklike in character, nevertheless exploits a full chromatic range. The second movement is based on two different alternating themes: the first *con fuoco*, and the second *dolce*, whose job it is to temper the fiery nature of its counterpart. *Sonatina* closes with a brilliant *vivace* passage.

Rózsa dedicated Sonatina to Bronislaw Kaper, songwriter and composer of film scores. In 1986, he expanded it into a full-scale sonata in three movements.

Bohuslav Martinu (1890–1965)
Quatre Madrigaux (1937)
Allegro moderato
Lento
Poco allegretto: Allegro (vivo)
Poco allegro

After Janacek, Martinu is probably the best-known Czech composer of the twentieth century. Born in Bohemia, he also lived in France and the United States before his final move to Switzerland. His career was often shaky, but he was a prolific composer who wrote ceaselessly. He was not at ease in academic circles and had a variety of teachers over his lifetime, absorbing an assortment of influences, such as from Roussel, Debussy, Stravinsky, jazz, and early music. In spite of this unorthodox compositional education, his style defies the description of “eclectic” since he has a strong individual compositional voice.

His Renaissance interests began in 1922 when he encountered English madrigal music, and began a study of Renaissance polyphony. He was captivated by the sound of the independent voices that could be heard in the counterpoint of that era, and sought to re-create that linear independence in his *Quatre Madrigaux*.

Although this work features the word “madrigal” in the title, it bears little direct resemblance to period vocal models. Rather, it is styled after the contrapuntal and polyphonic writing of that time period. Its harmonies are evocative of Stravinsky and Honegger, whom Martinu admired greatly.

The WindRose Trio

Beth Levia has a Master of Music degree in performance from McGill University and a Bachelor of Music degree from Michigan State University. She is a frequent performer with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble. She has also performed with the Calgary Opera, ProCoro, National Ballet of Canada and the New Brunswick Symphony. Beth is former oboe instructor with McGill Conservatory of Music, Alberta College Conservatory of Music, and currently teaches at the University of Alberta and Red Deer College.

Clarinettist **Jeff Campbell** holds a Master's Degree in performance from DePaul University in Chicago and a Bachelor's degree in performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Jeff is a member of the Royal Canadian Artillery Band and has performed with the Edmonton Symphony Orchestra, the Saskatoon Symphony, and the Orquesta Sinfonica del Estado de Mexico. Jeff is currently on faculty at the University of Alberta and Grant MacEwan College. Last year Jeff was featured as a soloist with the Royal Canadian Artillery Band, the University of Alberta Symphonic Wind Ensemble and the New Edmonton Wind Sinfonia. He performed Scott McAllister's *Black Dog,* Weber's *Clarinet Concerto no.1,* and Allan Gilliland's jazz concerto, *Dreaming of the Masters*.

Matthew Howatt. Mr Howatt began his studies in Edmonton with Diane Pearson. He then moved to Vancouver to study with Jesse Read and Christopher Millard, earning a Bachelor of Music Degree from the University of British Columbia. For two years he was a frequent performer with Symphony Nova Scotia. Since returning to Edmonton, he has become a frequent performer with the Edmonton Symphony Orchestra on both bassoon and contrabassoon, and a founding member of WindRose Trio. He also teaches at clinics and workshops across the province, as well as maintains a private class of students.

Upcoming Events

February
4 Monday, 12:00 pm
Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music
Free admission

6 Wednesday, 5:00 pm
Hear's To Your Health
Nai-Yuan Hu, violin
Jacques Després, piano
Mozart *Sonata for Keyboard and Violin in F Major, KV 377 (374 e); Sonata for Keyboard and Violin in B-Flat Major, KV 454*
Free admission

7 Thursday, 5:00-7:00 pm
Violin Masterclass
Visiting Artist Nai-Yuan Hu
Admission at the door: $10

8 Friday, 7:00 pm
Visiting Artist Nai-Yuan Hu, violin
with Jacques Després, piano
Mozart
Four sonatas for keyboard and violin
Studio 27, Fine Arts Building
Free admission

10 Sunday, 3:00 pm
"Choir of Choirs"
A choral celebration of the University of Alberta's Centenary featuring the University of Alberta Augustana Choir, Chorale St Jean, Concert Choir, Madrigal Singers, Mixed Chorus , and the University Symphony Orchestra
Tickets available through Winspear Box Office, 428-1414

15 Friday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
"Reminiscence"
Angela Schroeder Conductor
with guests
The Royal Canadian Artillery Band
Captain Dave Shaw, Conductor
John Estacio *Frenergy*; Gordon Jacob *William Byrd Suite;* Mark Camphouse *Watchman Tell Us of the Night*
Leonard Bernstein *Slava!*
David Maslanka Symphony No. 7
Angela Schroeder, Conductor
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

26 Tuesday, 4:00 pm
Visiting Artist Naomi Niskala, piano
Schumann *Sonata in G Minor, Op. 22*; Helps *Shall We Dance;* Schubert *Sonata in B-Flat Major, D. 960*
Free admission

29 Friday, 8:00 pm
Music at Convocation Hall I
William Street, saxophone
Roger Admiral, piano
Allison Storochuk, clarinet
Neuwirth *Verfremdung/Entfremdung for Soprano Saxophone, Piano and Tape;* Cassidy *asphyxia for solo soprano saxophone*; Kurtag *Games*; Ligeti *Autumn in Warsaw*; Pongrácz *Concertino for saxophone and tape*; Rosse Nishi *Askusa for alto saxophone and piano*; Godin *ENSO for clarinet, saxophone and piano*
Admission: $20/adult, $15/senior, $10/student. Advance tickets are available exclusively at TIX on the Square, 420-1757

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Hear's To Your Health

Nai-Yuan Hu, violin
Jacques Després, piano

Wednesday, February 6, 2008
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health
Sciences Centre
University Hospital

Program

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

DEPARTMENT OF
MUSIC

Program

Sonata for Keyboard and Violin
in F Major, KV 377 (374 e) Wolfgang Amadeus Mozart
Allegro (1756-1791)
Tema con variazioni: Andante
Tempo di Minuetto. Un poco Allegretto

Sonata for Keyboard and Violin
in B-Flat Major, KV 454 Wolfgang Amadeus Mozart
Largo – Allegro
Andante
Allegretto

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Since winning First Prize in the prestigious Queen Elisabeth International Competition in 1985, **violinist Nai-Yuan Hu** has appeared on many of the world's stages, including the Concertgebouw in Amsterdam, Avery Fisher Hall in New York and major venues in Europe, North and South Americas and Asia. Mr. Hu's solo engagements include appearances with the Royal Philharmonic Orchestra of London, Toronto Symphony, Seattle Symphony, Netherland and Rotterdam Philharmonic orchestras, Liège Philharmonic, Orchestre National de Lille in France, Haifa Symphony, Austro-Hungarian Haydn Chamber Orchestra, Tokyo Philharmonic and Tokyo Metropolitan Symphony, the National Symphony Orchestra of Taiwan, Hong Kong Philharmonic and others. With the Belgian National Orchestra, he toured throughout Germany in such cities as Munich, Hannover and Dortmund. He has collaborated with such conductors as George Cleve, Adam Fischer, Leon Fleisher, Gunther Herbig, Jahja Ling, Gerard Schwarz, and Maxim Shostakovich, among others.

In summer seasons, Mr. Hu has appeared either as a guest soloist or chamber music artist in such festivals as Mostly Mozart, Marlboro, Grand Teton, Waterloo, Seattle, and Newport. A chamber music enthusiast, he has collaborated with such musicians as Fou Ts'ong, Martha Argerich, and Misha Maisky in the 1999 Beijing Music Festival, Yo-Yo Ma, Emanuel Ax, and others in the 2000 Taipei International Music Festival (the latter directed by violinist Cho-Liang Lin). He also has participated in the Lincoln Center Chamber Music Society concerts and Brooklyn's Bargemusic series. Mr. Hu's performances have been broadcast on WQXR (the radio station of The New York Times), National Public Radio and PBS in the United States; and Belgian, Dutch and French radio and television stations as well as National Public Television in Taiwan.

Released by Delos International, Mr. Hu's recording of Goldmark's Concerto and Bruch's Concerto No. 2 with Gerard Schwarz and the Seattle Symphony garnered "Critics' Choice" from Gramophone as well as praises from many publications including BBC Music Magazine, The Times of London, and The Washington Post. Besides Delos, Mr. Hu has made recordings for EMI, Koch, and Sunrise. In 2003, a Viennese album is to be released by EMI.

In 2001, Mr. Hu appeared in a cameo role as the rooftop violinist serenading Meg Ryan and Hugh Jackman in the Miramax romantic comedy, Kate & Leopold. In that same year, he collaborated with Lin Hwai-min and his Cloud Gate Dance Theater, performing Taiwanese composer Hsu Tsang-Houei's Five Preludes for Solo Violin in an outdoor presentation that was attended by over ten thousand people.

Born in Taiwan, Mr. Hu began studying the violin at age five and was soloist with the National Youth Orchestra of Taiwan three years later. He came to the United States in 1972 to continue his studies, first with Broadus Erle and later with Joseph Silverstein. At Indiana University, he studied with Josef Gingold and also served as Gingold's assistant after graduation. He plays on a Stradivari "ex-Hubay," dated 1726.

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, **Jacques Després** has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Dr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Highlights of the past few seasons included performances of Rachmaninov's *Rhapsody on a Theme by Paganini* and the *Brahms Piano Concerto No. 2*; the critically acclaimed world-release recording of the complete keyboard works by Joseph Martin Kraus on Naxos, and on Arktos, the world premiere recording of *The New Goldberg Variations* with cellist Tanya Prochazka as well as *Ballade*, featuring solo works by Hétu, Debussy, Brahms and Chopin. In addition to scheduled concerts, in the 2004/2005 season, Dr. Després continued his association with Naxos by recording the complete works for violin and piano by Kraus with American violinist Walter Schwede.

Dr Després completed his doctorate at the State University of New York at Stony Brook and holds a Master's degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries.

He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Dr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He has recorded for the Eroica, VDE/Gallo, Naxos and Arktos CD labels.

Upcoming Events

February
10 Sunday, 3:00 pm
"Choir of Choirs"
University of Alberta
Centennial Celebration
featuring the University of Alberta
Concert Choir
(Debra Cairns, Conductor)
Mixed Chorus
(Robert de Frece, Conductor)
Chorale St Jean
(Laurier Fagnan, Conductor)
Augustana Choir
(Ardelle Ries, Conductor)
Madrigal Singers
(Leonard Ratzlaff, Conductor)
with the University Symphony
Orchestra
(Tanya Prochazka, Conductor)
and the University of Alberta
Symphonic Wind Ensemble
(Angela Schroeder, Conductor)
Tickets available through Winspear
Box Office, 428-1414

15 Friday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Conductor
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Visiting Artist Naomi Niskala, piano
Schumann *Sonata in G Minor, Op. 22*
Helps *Shall We Dance*
Schubert *Sonata in B-Flat Major, D. 960*
Admission: TBA

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Marcia Swanston, mezzo-soprano

Candidate for Position in Voice

with

Michael Massey, piano

Friday, February 8, 2008 at 3:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Ronde d’amour	Cécile Chaminade
Viens, mon bien aimé!	(1857–1944)
Mots d’amour	
Espoir	
Drei Lieder der Ophelia, Op. 67	Richard Strauss
I Wie erkenn’ ich mein Treulieb?	(1864–1949)
II Guten Morgen, ‘s ist Sankt Valentinestag	
III Sie trugen ihn auf der Bahre bloß	
From “La Gioconda”	Amilcare Ponchielli
Voce di donna	(1834–1886)
From “Vanessa”	Samuel Barber
Must the winter come so soon	(1910 – 1981)
From “Samson et Dalila”	Camille Saint-Saëns
Mon coeur s’ouvre à ta voix	(1835 – 1921)

Marcia Swanston, mezzo-soprano, has been critically acclaimed for her vocal beauty and technical ease as well as her wide-ranging acting ability and dramatic musical interpretation. She enjoys a varied career commanding an impressive array of vivid operatic roles as well as a vast array of oratorio and concert repertoire.

She appears frequently with opera companies and orchestras across Canada and the United States in roles ranging from Azucena in *Il Trovatore* (Pacific Opera) and Mrs. Grose in *The Turn of the Screw* (Canadian Opera Company, L'Opera de Montreal and Pacific Opera) to Marcellina in *Le Nozze de Figaro* (Canadian Opera Company, Edmonton Opera and Vancouver Opera). After receiving a B.Mus. from the University of Lethbridge, Ms. Swanston completed post-graduate studies in England at the Guildhall School of Music and Drama, followed by extensive study with master teachers at the Britten Pears School for Advanced Musical Study in Suffolk, England.

In 2006-7, she was heard as Marte in *Faust* with Vancouver Opera, Beethoven's *9th Symphony* and Mahler's *Das Lied von der Erde* with Symphony Nova Scotia, and Bach's *Johannespassion* with Richard Eaton Singers. In the current season she has just completed performances of *The Ballad of Baby Doe* with Calgary Opera, and earlier this season she sang Mama Lucia in *Cavalleria Rusticana* with Vancouver Opera and *Messiah* with Symphony Nova Scotia.

Ms Swanston, a respected vocal pedagogue and clinician, taught voice at the University of Western Ontario prior to assuming a position as Associate Professor in the Department of Music at Dalhousie University in the fall of 2001.

Visiting Artist

Nai-Yuan Hu, violin
with
Jacques Després, piano

Friday, February 8, 2008
at 7:00 pm

Studio 27
Fine Arts Building

Program

UNIVERSITY OF ALBERTA

DEPARTMENT OF
MUSIC

Program

Wolfgang Amadeus Mozart
(1756-1791)

Sonata for Keyboard and Violin in C Major, KV 296 (1778)
Allegro vivace
Andante sostenuto
Rondeau: Allegro

Sonata for Keyboard and Violin in F Major, KV 377 (1781)
Allegro
Tema con variazioni: Andante
Tempo di Minuetto. Un poco Allegretto

Intermission

Sonata for Keyboard and Violin in E Minor, KV 304 (1781)
Allegro
Tempo di Menuetto

Sonata for Keyboard and Violin in B-Flat Major, KV 454 (1784)
Largo – Allegro
Andante
Allegretto

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Angela Schroeder Conductor
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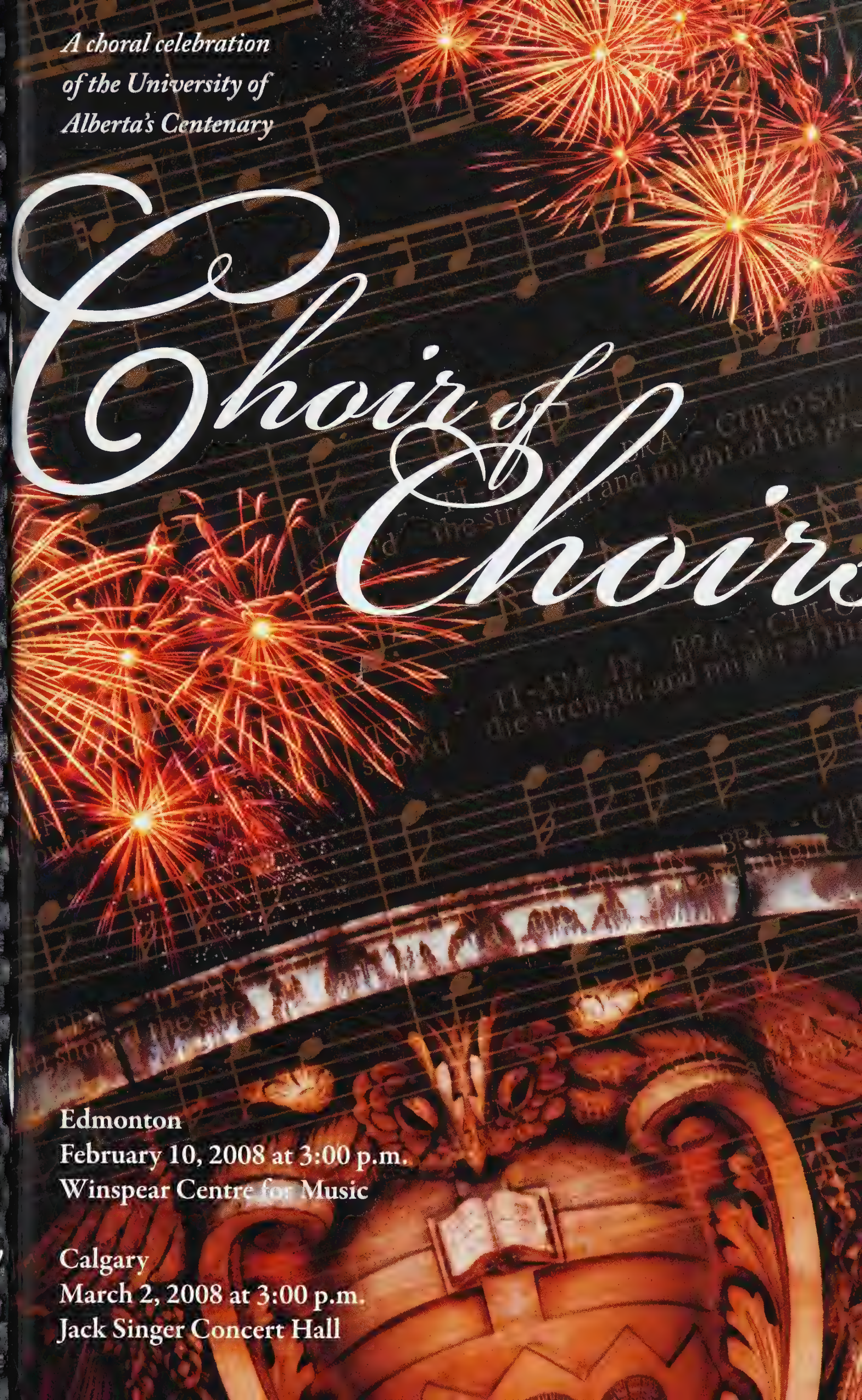
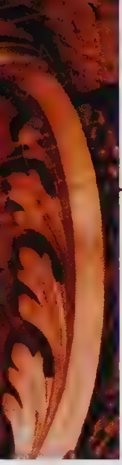


A choral celebration of the University of Alberta's Centenary

Choir of Choir

Edmonton
February 10, 2008 at 3:00 p.m.
Winspear Centre for Music

Calgary
March 2, 2008 at 3:00 p.m.
Jack Singer Concert Hall



Greetings from THE CENTENARY 2008 CO-CHAIRS

100 YEARS! U of A 2008
SIGNATURE EVENT

Welcome to Choir of Choirs, a Signature Event and Centenary Award Project celebrating the University of Alberta's 100th anniversary in 2008.

This is one of a wide array of events planned to mark this important milestone. Numerous festivities – including special performances, exhibitions, and symposiums – will help to showcase the immense intellectual, artistic and athletic vitality and excellence found at the University of Alberta. Please visit www.100years.ualberta.ca to learn more about our plans for this exciting year.

We hope you enjoy Choir of Choirs. Thank you for celebrating with us.

Sandra Conn
CO-CHAIR
CENTENARY 2008 STEERING COMMITTEE

Mike Mahon
CO-CHAIR
CENTENARY 2008 STEERING COMMITTEE

Message from THE PRESIDENT

Welcome to the Choir of Choirs Signature 2008 Centenary Event!

Since the earliest days of the University of Alberta, campus life has been shaped by the enthusiasms and passions of the students who have peopled the hallways, classrooms, and auditoriums. In 1944, a young medical student, Gordon Clark, organized a group of students who loved to sing and launched a choral tradition at the University of Alberta of truly remarkable note.

Today, the University of Alberta is home to five award-winning choirs—the U of A Concert Choir, the Madrigal Singers, the Mixed Chorus, the Augustana Choir, and Chorale Saint-Jean—and in celebration of the Centenary, they have joined together for two special concerts at the Francis Winspear Centre for Music in Edmonton and the Jack Singer Concert Hall in Calgary. Accompanying them is the talented University of Alberta Symphony Orchestra.

The music programs at the University of Alberta, Augustana Campus and Campus Saint-Jean have nurtured the talents of many internationally known performers and academics. Through performance tours, our choirs and orchestra have served as wonderful ambassadors in local communities and around the world.

The University of Alberta's tradition of choral excellence continues to grow due to the outstanding leadership and tireless efforts of our seven conductors, all members of faculty: Debra Cairns (U of A Concert Choir), Leonard Ratzlaff (U of A Madrigal Singers), Ardelle Ries (Augustana Choir), Laurier Fagnan (Chorale Saint Jean), Robert de Frece (U of A Mixed Chorus), Tanya Prochazka (University Symphony Orchestra) and Angela Schroeder (Symphonic Wind Ensemble). Their collective, creative forces have enriched the learning and musical experience of students for decades.

Thank you for coming tonight and sharing in this celebration of choral music. For those of you who are former members of these remarkable ensembles, I hope this evening brings back wonderful memories of making extraordinary music.

Yours sincerely,

Indira Samarasekera

Indira V. Samarasekera, O.C.

President and Vice-Chancellor

Message from THE ACTING DEAN OF ARTS

Commemoration of a significant milestone, such as our centenary, invites reflection on the past and envisioning of the future. It is important, however, that our momentum does not robus of the pleasure of the moment — the moment when we sit back, take a breath and simply enjoy the fruits of our labour.

The Department of Music in the Faculty of Arts certainly has celebrated its share of success, awards and accolades over the years. Fundamental to its success has been its encouraging attitude of inclusion. I am proud to lead a faculty that opens its doors to students from all faculties, as they come together to create award-winning musical ensembles. Indeed, this welcoming attitude and open-mindedness are the true embodiment of the liberal arts.

What better way to celebrate this spirit than Choir of Choirs, a landmark event that brings together several of Arts' ensembles, alongside the talented voices of the Chorale Saint-Jean and Augustana Choir, to create that special moment for you to enjoy?

Thank you to Len Ratzlaff (Chair of our Department of Music), Laura Grantham-Crosley and the dedicated committee of conductors that organized this tremendous event. And of course, thank you, our supporters, for being a part of our centenary celebrations — for commemorating our past, for looking forward to the future, and of course, for celebrating with us today.

Gurston Dacks

Gurston Dacks

ACTING DEAN OF ARTS

Message from THE DEAN OF FACULTÉ SAINT-JEAN

It is with great pride and a sense of honour that we at Campus Saint-Jean participate in this joint celebration of our centennial year. Saint-Jean was also founded in 1908, in Pincher Creek as the Juniorat Saint-Jean, a boys' school to prepare young men for membership in the Oblate Fathers. In 1910, it moved to Edmonton and in 1911 it relocated to its present site. Saint-Jean has been a Juniorat, a Collège, a Collège universitaire, a Faculté and now a Campus, but throughout its 100 years, it has steadfastly remained Saint-Jean, a beacon of resistance and hope for Western Canada's francophone populations, a rallying point in Western Canada for the rights and responsibilities contained in the Canadian Charter of Rights and Freedoms, and now a symbol of the new Canada, and of Canadian values of equity, diversity and community.

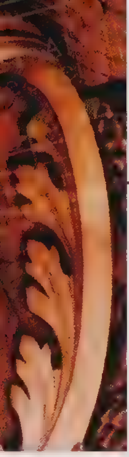
When Saint-Jean officially joined the great University of Alberta in 1978, it was making a bold statement in moving to a new, more open, broader type of role in society. The leaders who brokered this move were demonstrating their faith in the University, in the francophone population and in the people of Canada and their governments. Chorale Saint-Jean's recent triumphal tour of Québec is a strong confirmation of that decision and of the key role it plays in bridging academia and community. We are also very proud of our long and rich choral tradition and honoured to have our dynamic ensemble included in this auspicious, unifying musical event.

Nous existons à cause de la résistance et de l'engagement des leaders d'hier, mais nous existons pour de meilleurs lendemains, une société bâtie autour du respect de la différence, de la pleine citoyenneté pour tous et de notre capacité de vivre ensemble dans l'harmonie et l'ouverture. C'est dans cet esprit que nous célébrons avec fierté notre premier centenaire conjointement avec la U of A en participant à cet événement musical sans pareil.

Longue vie à Saint-Jean et à notre chère Université de l'Alberta !

Marc Arnal

DOYEN/DEAN



Message from THE DEAN OF AUGUSTANA

The University of Alberta's Augustana Campus in Camrose is doubly delighted to have its student musicians take the stage for this afternoon's Choir of Choirs concert.

In the first place, though our Campus became part of the U of A as recently as 2004, we're honoured to share in the celebration of the University's centennial – and also that of Campus Saint-Jean, with which we have built a special relationship in a short time. It is not an exaggeration to say that this concert represents in music the distinctive, multi-campus character of the University: diverse educational settings, each with its own strengths, but joined together by practices of collaboration and friendship.

In the second place, we're excited to help make the emphatic point that the University's combined ensemble programs make it a musical and cultural powerhouse – as much as the U of A is a research leader in nanotechnology, medicine, energy and the environment. Augustana contributes to that strength out of its own long and distinguished choral music tradition, under directors with names like Ronning, Marken, Neff, Mohr, Hafso, and now Ries. In the past two years the Augustana Choir has represented the U of A in such different concert settings as Carnegie Hall in New York and two of the province's most resonant historic churches – in Athabasca and Rosenheim, near Provost – where it recorded selections for a new CD of contemporary Canadian music.

Congratulations to the many people whose talents and organizational efforts have made this Choir of Choirs event a reality. I know that audiences in Edmonton and Calgary will be thrilled with what they hear.

Sincerely,

Roger Epp
DEAN

Message from CHAIR OF THE DEPARTMENT OF MUSIC

Welcome to the Choir of Choirs Concert!

Choral music has always played a vital role in the cultural life of this great university. From the beginnings of all three of our campuses, music has been a strong component of the life of each institution. Each has had a rich and varied history of men's, boys' and women's choirs, glee clubs and mixed choruses, both auditioned and non-auditioned, which have explored a wide variety of musical styles. You will see from the biographies of the choirs performing this afternoon that they all follow in this longstanding history and tradition. The joint stories of these ensembles create a truly colourful and vibrant tapestry involving people who love the experience of participating in a choral ensemble, and singing truly wonderful music from a great variety of traditions.

As all of the conductors of the five choirs represented here are also aware of how their ensemble fits into the larger proud tradition of choral singing at University of Alberta, the inception of the Choir of Choirs project nearly two years go seemed a natural outcome of our discussions about how best to celebrate the University's Centenary with choral music.

What has made this project even more exciting to bring to fruition has been the wonderful collaborative spirit of all five colleagues directing these choirs and the fact that we enjoy each other's company so much! The addition of the University Symphony Orchestra and members of the Symphonic Wind Ensemble, with their conductors, seemed a natural outgrowth of our wish to celebrate both with voices and instruments.

It is our hope that you will enjoy immensely the outcome of our vision, and celebrate with us!

Leonard Ratzlaff.

Leonard Ratzlaff

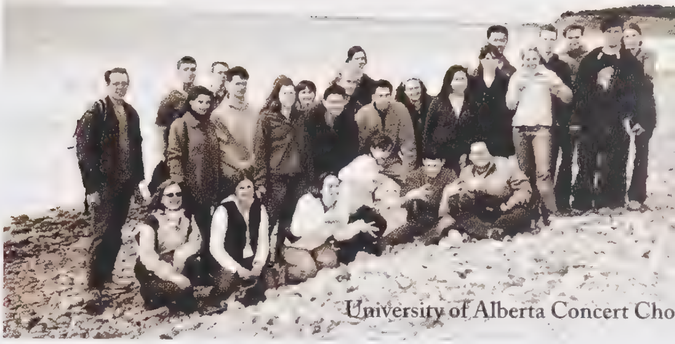
CHAIR, DEPARTMENT OF MUSIC

Choirs

AUGUSTANA CHOIR

The Augustana Choir has an enviable tradition dating back to the beginning of the twentieth century. The ensemble's profile has led it to be considered one of Western Canada's most successful university choirs. Such a reputation reflects the origins of the Augustana Campus as a place that prizes and supports excellence in music making. The Augustana Choir studies and performs repertoire drawn from all musical periods, including recent compositions and commissions. An active touring tradition has led the choir to perform throughout Canada and the United States, as well as in Europe during tours in 1974, 1980, 1984, and 1991. The Augustana Choir has performed at Carnegie Hall, New York, the Alberta Music Conference, Choralfest North and on broadcasts by the CBC. The Augustana Choir has produced a number of recordings. Its most recent CD, *Nuper Rosarum Flores: Now the Rose Blossoms*, celebrates contemporary Canadian choral repertoire, sung in sacred rural spaces of Alberta, and includes the 2007 première performance of *The Chapel* by University of Alberta composer Dr. Howard Bashaw. The Augustana Choir will continue its exploration of sacred spaces in Florence, Venice, and Rome in the spring of 2008.

Augustana C



University of Alberta Concert Cho

UNIVERSITY OF ALBERTA CONCERT CHOIR

Founded in 1970, the University of Alberta Concert Choir is an ensemble of about 70 singers, most of whom are in their first or second year of post-secondary education. Membership in this auditioned choir is open to students across the campus. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts. As well as students whose home is Edmonton, singers come from other parts of Alberta, as well as British Columbia, Saskatchewan, Ontario, and Nova Scotia. The choir rehearses four hours per week. It can be taken as a Fine Arts option.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals to large works with orchestra. In the past four years, the choir has performed works by contemporary Australian, Danish, Swedish, Finnish, Icelandic, Swiss, Jamaican, Canadian and American composers, as well as works by Schütz, Gabrieli, Mendelssohn, Brahms, Bruckner and Dvorak. The Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, has been heard on national broadcasts of the CBC, and has been a regular national semi-finalist in the CBC Amateur Choir Competition.

Tours form an important part of the education and experience of these young singers. Over the 37-year history of the choir, travels have taken the ensemble to Europe, China and the United States. In recent years the choir has toured the east coast of Canada, southwestern Ontario, Vancouver Island, various parts of Alberta, and most recently, to Iceland.

During the Fall 2007 term Concert Choir was directed by Dr Evelyn Pfeifer.

CHORALE SAINT-JEAN

Créée en 1937, Chorale Saint-Jean, du campus Saint-Jean de la U of A, est l'une des plus anciennes chorales d'Edmonton. Avec près de 65 membres dont environ la moitié formée d'étudiants universitaires, Chorale Saint-Jean a vu le jour pour célébrer et préserver l'héritage et la langue des francophones de l'Ouest et est devenue la plus grande chorale francophone de l'ouest canadien. Dotée d'un entrain et d'une incroyable joie de vivre, cet ensemble charme le public par sa sincérité musicale et la passion qu'il met dans ses interprétations vocales. Son chef de chœur Laurier Fagnan, reconnu comme pédagogue, directeur et spécialiste de la technique du Bel Canto en chant choral, la dirige depuis treize ans déjà. Sachant qu'une belle musique n'a pas de frontière et peut être appréciée dans n'importe quelle langue, Chorale Saint-Jean cherche toujours à toucher un public de plus en plus vaste. Elle puise donc dans le répertoire d'œuvres classiques, sacrées ou du folklore et ce dans diverses langues comme le latin, l'anglais, l'hébreu, le russe et le français, bien entendu.

Parmi ses derniers moments forts, mentionnons une tournée de dix jours au Québec où les choristes ont pris plaisir à chanter pour près de 10 000 Québécois, dont 1 500 personnes à la Basilique Notre-Dame de Montréal, sans oublier un public de 40 000 au Commonwealth Stadium. Au printemps 2007, la chorale a interprété une nouvelle suite pour choeur, Elles s'appelaient Marie, composée spécialement pour elle par France Levasseur-Ouimet avec des arrangements d'Allan Bevan. Elle a maintenant trois disques à son actif. De plus, la chorale a récemment mérité le Prix Eugène Trottier grâce à la visibilité qu'elle donne à la communauté franco-albertaine.

CHORALE SAINT-JEAN

Established in 1937, Chorale Saint-Jean of the U of A's Campus Saint-Jean is one of Edmonton's longest-established choirs. With some 65 members, approximately half of whom are university students, Chorale Saint-Jean was formed to celebrate and preserve the heritage and language of the Francophone community in the west and has become

Chorale Saint-Jean

the largest and most active Francophone choir in Western Canada. Possessing incredible joie de vivre, this high-spirited ensemble charms its audiences with its passionate vocal interpretations and musical sincerity. The choir's artistic director, Laurier Fagnan, is well respected as an educator, director and specialist in the application of *bel canto* principles to choral singing. Believing that beautiful music has no boundaries and can be appreciated in any language, Chorale Saint-Jean always seeks to bring choral music to a wider audience. Its repertoire consists of a variety of classical, spiritual, and folk pieces in several languages including Latin, English, Hebrew, Russian and, of course, French.

Some of the choir's recent highlights include a ten-day tour of Québec where members enjoyed singing for almost 10,000 Québécois, including an audience of 1,500 at the Basilique Notre-Dame de Montréal, as well as singing before an audience of 40,000 at the Commonwealth Stadium. In the spring of 2007 they premiered a new choral suite entitled *Elles s'appelaient Marie* composed especially for the choir by France Levasseur-Ouimet with choral arrangements by Allan Bevan. They have recently recorded their third CD in seven years. The ensemble was recently awarded the Prix Eugène Trottier for its role in providing added visibility to Alberta's Francophone community.

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

From its beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of around 40 singers, which draws on music from all periods and styles for its repertoire. The choir's auditioned membership comprises mainly music students but is open to singers from across campus.

The choir performs in Convocation Hall, and at other Edmonton venues, including various churches and the Francis Winspear Centre for Music. The choir has made frequent guest appearances with the Edmonton Symphony, including *Messiah* performances (2003 and 2007), and the Alberta Baroque Ensemble (2006). The CBC often records Madrigal Singers concerts for regional or national broadcast. The choir frequently tours western Canada, and has participated in *University Voices*, a festival of Canadian university choirs, held in Toronto. It has performed twice at the national conference of the Association of Canadian Choral Conductors, as well as at the national convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers are frequent finalists in the CBC Competition for Amateur Choirs, and have won first prize in the Mixed Choir category on four occasions. International competition successes have included first prize at the Robert Schumann Competition in Germany (1995) and the Cork International Competition in Ireland (1999), and third prize in the Marktoberdorf International Chamber Choir Competition (1997).

The Madrigal Singers have released four recordings, two of which have earned Association of Canadian Choral Conductors National Choral Awards. Canadian composers featured on these discs have included Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson.

University of Alberta Madrigal Sin

University of Alberta Mixed Chorus

UNIVERSITY OF ALBERTA MIXED CHORUS

The University of Alberta Mixed Chorus was founded in 1944 by medical student Gordon Clark. In 1947 Professor Richard S. Eaton began a 20-year association with the Chorus. Under his direction the Mixed Chorus became well known throughout Alberta through concerts in many communities and province-wide broadcasts over CKUA Radio. In January 1968 Professor Eaton suddenly passed away while on leave. Graduate student James Whittle led the UAMC in 1967-69 and 1970-71; Dr. David Stocker, a professor in the Department of Music, led the Chorus during 1969-70. In 1971 Dr. R. E. Stephens, U of A Professor of Music Education, became Conductor of the UAMC, and remained so for 15 years, his term interrupted only briefly by a sabbatical leave in 1979, when the Chorus was led by Merrill Flewelling. After Dr. Stephens' retirement he maintained a keen interest in the UAMC, serving as Honorary President from 1986 until his death in 2002. In 1986 Robert de Frece, a former UAMC member, became Music Director. Dr. de Frece is now in his twenty-second year at the helm, the UAMC's longest serving Music Director.

The UAMC is among the oldest non-athletic clubs on campus, and will celebrate its 64th anniversary in 2008. Members are from many parts of the world and almost every U of A faculty. Each December the Chorus sings for the *Lighting Up the Legislature* ceremony in Edmonton and at the University's *Festival of Nine Lessons and Carols*. Throughout its long history the Chorus has toured each spring, taking its music to many communities throughout western Canada, the Northwest Territories, the Yukon and the northwestern United States. In 2004 the UAMC's contribution to the musical life of Alberta was recognized with Music Alberta's *Orpheus Award*.

In spring 2008 the Mixed Chorus will tour Alberta in celebration of the University of Alberta's Centenary.

The UAMC 64th Annual Concert will be held on Saturday, April 5 at 8:00 p.m. in the Francis Winspear Centre for Music in Edmonton. The concert will feature "Quaecumque Vera: Northern Lights," composed by Mark Sirett on a text by Mark Morris, specially commissioned with a grant from the University of Alberta Centenary Committee.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

The University of Alberta Symphonic Wind Ensemble is a group of about forty of the University's most qualified musicians, conducted since 2006 by Dr. Angela Schroeder. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for wind band. Recognized in national and international festivals, the U of A Wind Ensemble performs four concerts a year, and several performances away from the campus, as well as performances for special events. In addition it holds an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to the University campus to work with members of the Wind Ensemble as well as with the applied instrumental Faculty. The Wind Ensemble is available for credit as part of a music program or as a Fine Arts option.

The University Symphony Orchestra

THE UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra (USO), conducted by Professor Tanya Prochazka, is the symphony orchestra of the University of Alberta. In addition to students of the Music Department, its auditioned players come from almost every U of A faculty, and from the ranks of U of A alumni and the community. The USO's mandate is to prepare music students for professional symphony orchestra life through concerts, individual coaching, judicious choice of repertoire, and training in orchestral etiquette. It performs a wide range of orchestral literature, from the Classical period to music of the present day. The University Symphony Orchestra gives three concerts in the University of Alberta's Convocation Hall each year, and every alternate year performs an opera with the Music Department's Opera Workshop, and a concert in the Winspear Centre for Music. The orchestra also performs regularly for the non-competitive Cantando Music Festival for school orchestras, wind bands and choirs. The USO's wind and percussion and string sections form the Academy Winds and Percussion Ensemble and the Academy Strings Orchestra which perform regularly. The Academy Strings Orchestra has toured with great success in Europe, Cuba and Canada.

Conductors

DEBRA CAIRNS

A native of London, Ontario, Dr. Debra Cairns is a graduate of the University of Illinois at Urbana-Champaign. She is a Professor in the Department of Music at the University of Alberta where she co-ordinates and co-supervises the graduate program in choral conducting, teaches undergraduate and graduate conducting, choral literature and diction for singers. She has been the conductor of Concert Choir since 1989. She is also the director of *i coristi* chamber choir, an ensemble she formed in 1994. Both choirs are regular national semi-finalists in the CBC Radio Competition for Amateur Choirs and have been heard on regional and national CBC broadcasts. *i coristi* won second prize in the highly competitive Chamber Choir category of the 2006 CBC Radio Competition for Amateur Choirs. A recipient of the Sir Ernest MacMillan Memorial Prize in Conducting (awarded by the Canada Council), Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has had an edition of Palestrina's *Missa Ave Regina Coelorum* published by Carus-Verlag of Stuttgart, Germany. Increasingly active as a guest conductor, workshop and conference presenter both nationally and internationally, she has given several sessions on her current area of research interest, the relationship of gesture to sound. She serves on many committees both at the University of Alberta and within the Edmonton community, and is active as a clinician, adjudicator and guest conductor across Canada. Dr Cairns is currently Vice President of the Association of Canadian Choral Conductors (ACCC). In April 2002 Debra Cairns was nominated for the Syncrude Canada Award for Innovative Artistic Direction in recognition of her work with *i coristi* chamber choir.

ROBERT DE FRECE

Robert de Frece was raised in Three Hills, Alberta. He is in his twenty-second year as Music Director of the UAMC, its longest serving Director. He brings to the position a wide range of credentials: BSc (1969) and BEd (1975), U of A; Dip. Ed. (1975), U of C; MMus (1982) and DMA (1988), U of Oregon. He is a Professor of Music and Music Education in the U of A Faculties of Education and Arts. He met his wife, Catherine MacIver, in UAMC during their undergraduate years, and both served on its executive. Dr. de Frece directed choirs at Archbishop Jordan High School in Sherwood Park, for nine years, and co-founded the John Hugh MacDonald Singers and the

Faculty of Education Youth Choirs. He is the founding Music Director of U of A Faculty of Education Handbell Ringers. He founded Edmonton's Greenwood Singers in 1980, and continues to direct them. In 1984 he conducted the 1200-voice choir for the outdoor papal mass during the Edmonton visit of Pope John Paul II. He served as Provincial Carillonneur for 17 years, giving weekly recitals on the Centennial Carillon at the Alberta Legislature. He is an internationally respected author of basal music textbooks and has published choral compositions and arrangements for use in elementary and middle schools. In 1993 he received a Faculty of Education Undergraduate Teaching Award and the U of A Rutherford Award for Excellence in Undergraduate Teaching. In 2002 his significant contributions to his university and community were recognized when he received a University of Alberta Alumni Honour Award. He is a past president of the Alberta Choral Federation, and has been awarded its Richard S. Eaton Award of Distinction in recognition of his achievements. In 2004 he was inducted into Edmonton's Cultural Hall of Fame, and in 2005 he was awarded the Alberta Centennial Medal.

LAURIER FAGNAN

Dr. Laurier Fagnan is Associate Professor of Music at the University of Alberta's Campus Saint-Jean in Edmonton, where he is responsible for the vocal/choral program. For the past 13 years he has directed the dynamic Chorale Saint-Jean, and for seven years was also artistic director of Edmonton's vocal ensemble, the Da Camera Singers.

Laurier Fagnan holds a Bachelor of Music in vocal performance from the University of Alberta (1987) and a Master's degree in vocal pedagogy from Université Laval (1990). He completed his doctoral studies in choral conducting (U of A and IRCAM, Paris 2005), specializing in vocal technique for choirs and vocal acoustics. His innovative research into choral acoustics has led to presentations at international conferences in Stockholm and Paris. His thesis entitled *The Acoustical Effects of the Core Principles of the Bel Canto Method on Choral Singing* was awarded both Canadian and American dissertation prizes. In 2007 he presented his research at the national conference of the American Choral Directors' Association, and

Program

Please withhold applause until end of each choir's performance

THE WINSPEAR FANFARE *Allan Gilliland (b. 1965)*
Members of the University of Alberta Symphonic Wind Ensemble,
Angela Schroeder, conductor

Introduction: Tommy Banks, Senator, Parliament of Canada (Edmonton)
Deborah Yedlin, Business Columnist, Calgary Herald (Calgary)

Welcome: Carl Amrhein, Vice-President Academic
and Provost, University of Alberta (Edmonton)
Indira Samarasekera, President, University of Alberta (Calgary)

JUBILATE DEO *Giovanni Gabrieli (c. 1556-1612)*
Choir of Choirs; Philip Chow, organ; members of the University of
Alberta Symphonic Wind Ensemble; Robert de Frece, conductor

Ron Wilson (Edmonton) / Colin Jackson (Calgary), narrator

THE GLORY OF THE FATHER *Egil Hovland (b. 1924)*

GAUDETE OMNES *Jan Pieterszoon Sweelinck (1562-1621)*
University of Alberta Mixed Chorus, Robert de Frece, conductor

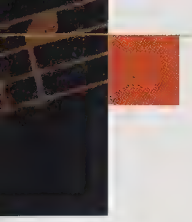
Ron Wilson (Edmonton) / Colin Jackson (Calgary), narrator

NÍÑE SÍLÏ ÑEBÉSNÏYA *Grigory Lvovsky (1830-1894)*

JE TE RETROUVE *France Levasseur-Ouimet (b. 1945), Arr. Allan Bevan (b. 1951)*
Chorale Saint-Jean; Dessislava Gavrailova, piano;
Laurier Fagnan, conductor

Ron Wilson (Edmonton) / Colin Jackson (Calgary), narrator

THE CHAPEL *Howard Bashaw (b. 1957)*
The Augustana Choir; Kathleen Corcoran, soprano;
Ardelle Ries, conductor



Ron Wilson (Edmonton) / Colin Jackson (Calgary), narrator

GRANDMOTHER MOON *Eleanor Daley (b. 1955)*

LOVESIGHT *Robert H. Young (b. 1923)*

EN HIVER *Paul Hindemith (1895-1963)*
University of Alberta Concert Choir, Debra Cairns, conductor

Ron Wilson (Edmonton) / Colin Jackson (Calgary), narrator

O SALUTARIS *Pierre Villette (1926-1998)*

ÕNNIS ON INIMENE *Cyrillus Kreek (1889-1962)*

SALUS AETERNA *Gabriel Jackson (b. 1962)*
University of Alberta Madrigal Singers, Leonard Ratzlaff, conductor

INTERMISSION

ACADEMIC FESTIVAL OVERTURE *op. 80 (1880)*
Johannes Brahms (1833-1897)
University Symphony Orchestra, Tanya Prochazka, conductor

CANTIQUE DE JEAN RACINE *op. 11 (1865; orchestrated 1906)*
Gabriel Fauré (1845-1924)
Choir of Choirs, University Symphony Orchestra,
Debra Cairns, conductor

CORONATION TE DEUM (1952-53) *William Walton (1902-1983)*
Choir of Choirs; Philip Chow, organ; University Symphony
Orchestra, Tanya Prochazka, conductor

I WAS GLAD *(1902; orchestrated by Peter Lawson)*
Charles Hubert H. Parry (1848-1918)
Choir of Choirs; Philip Chow, organ; University Symphony
Orchestra, Tanya Prochazka, conductor

also served as vocal coach for the largest choral festival in North America, Mondial Chorale Loto Québec. The recent awarding of a $275,000 grant from the Canada Foundation for Innovation led to the opening of Canada's first vocal acoustics laboratory at Campus Saint-Jean in 2006. Nothing gives Dr. Fagnan more pleasure than inspiring choral singers to make the most beautiful sound possible. He has offered hundreds of workshops for Canadian choirs, and is a popular guest conductor and adjudicator. In his leisure time Laurier Fagnan enjoys making music with his wife Jane and their three children, Alicia, Matthieu and Stéphane.

TANYA PROCHAZKA

Australian by birth, Tanya Prochazka is the granddaughter of Albert Coates, past conductor of the St. Petersburg Kirov Opera and the London Symphony Orchestra. She began studying cello at the age of seven, and won a number of nationwide competitions. Continuing at the Paris Conservatoire, she studied with noted French cellist André Navarra, and graduated in 1973. Moving to Vienna, Tanya Prochazka became a member of various chamber groups, including Ensemble 1, with whom she performed and recorded extensively. She studied with Janos Starker at Indiana University, and for two years was Artist in Residence at Victorian College of the Arts, Melbourne, Australia. In 1978 she settled in London, a move that led to a distinguished career as member of numerous chamber ensembles. She was principal cellist in the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia. She played in the Philharmonia Orchestra and for the Royal Shakespeare Company, and frequently performed on the BBC. She taught at the Royal Academy of Music and the Guildhall School of Music.

Living in Edmonton since 1986, Ms Prochazka has become one of Canada's leading cellists. She has an impressive discography and is heard often on the CBC. Ms Prochazka's performances have taken her to many parts of the globe. She has performed numerous cello concertos, including with the Alberta Baroque Ensemble and the Edmonton Symphony. In 2004 she performed two world premieres: the cello concerto, *La Rosa Enflorece*, composed especially for her by Alfred Fisher, performed in Kingston, and Malcolm Forsyth's *Double Concerto for Cello and Viola*, with violist Rivka Golani and the Edmonton Symphony.

In 1998 Tanya Prochazka was appointed Professor of Cello and Chamber Music in the U of A Department of Music, and conductor of the University Symphony Orchestra and the Academy Strings Orchestra.

LEONARD RATZLAFF

A member of the University of Alberta Department of Music faculty since 1981, Alberta-born Dr. Leonard Ratzlaff obtained his graduate degrees in choral conducting from the University of Iowa (MA 1980, DMA 1985), working with Don Moses and Richard Bloesch. His doctoral dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His Department of Music duties include teaching and co-supervising the U of A's graduate program in choral conducting. Since 1981 Leonard Ratzlaff has led the Madrigal Singers. For the same period of time (more than 26 years) he has also been music director of the Richard Eaton Singers, Edmonton's symphonic chorus, which frequently collaborates with the ESO, has toured in Europe and Canada, and has participated at the international Festival 500 in St. John's NF. Dr. Ratzlaff conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. He is a frequent clinician and adjudicator across Canada, and is a strong proponent of Canadian music. Recent honors have included induction into the City of Edmonton Cultural Hall of Fame (2001), receiving a University of Alberta Undergraduate Teaching Award (2001) and being presented with the Alberta Choral Federation's Richard Eaton Choral Award for distinguished service to choral music (2002). In 2003 Leonard Ratzlaff was awarded the province's highest honor, induction into the Alberta Order of Excellence. In 2004 he was appointed to the Order of Canada.

ARDELLE RIES

Alberta-born Ardelle Ries completed her Doctor of Music degree in Choral Conducting at the University of Alberta in 2004. She holds an advanced musicianship diploma from the Zoltán Kodály Pedagogical Institute located in Kecskemét, Hungary. Dr. Ries is Director of Choral Activities at the Augustana Campus of the University of Alberta, and conducts both the auditioned Augustana Choir and non-auditioned Augustana Men's Choir. She has served as Artistic Director of the Schola Cantorum choral program at the Alberta College Conservatory of Music, Co-Artistic Director for Edmonton's Da Camera Singers, and Interim Conductor of the University of Alberta Madrigal Singers. Ardelle Ries is the President of the Alberta Choral Federation, and is in demand as a choral clinician, vocal pedagogue and ear-training specialist. Dr.Ries has been on faculty at the Kodály

Secondary School Conservatory and the Zoltán Kodály Pedagogical Institute, Wilfrid Laurier University, and the University of Calgary. She has conducted choirs of all ages and has sung professionally as a chorister and soloist. Her doctoral dissertation, *The Child Voice: A Social Context*, was nominated in 2004 for the University of Alberta Governor General's Award and in 2005 for the Association of Canadian Choral Conductors' Dissertation Award. Dr. Ries resides in Camrose with her husband, pianist Dr. Roger Admiral, who teaches chamber music at the University of Alberta's Edmonton campus.

ANGELA SCHROEDER

A native of Calgary, Dr. Angela Schroeder completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed a Diploma of Fine Arts in Wind Band Conducting, under the supervision of Glenn Price. After three years of teaching in Calgary area secondary schools, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University with Mallory Thompson, attaining her MMus in 2004. In 2007 she was granted a DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is Assistant Professor of Music in the U of A Department of Music. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Orchestral Winds and Percussion. She teaches courses in conducting and wind band education, and works with graduate students in wind band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting, both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. She performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Alberta. She is a contributor in two volumes of the *Teaching Music through Performance in Band* series, published by GIA, which profiles wind literature for all levels of instrumental instruction.

Membership

THE AUGUSTANA CHOIR

MUSIC DIRECTOR
Ardelle Ries

REHEARSAL ACCOMPANIST
Roger Admiral

SOPRANO
Ruth Foged
Rebecca Grose
Rebecca McIntosh
Maria Millang*
Meghan Rayment**
Leanna Trefry*
Sarah Haywood*
Mairi Irene McCormack**
Amber Meyers
Melanie Millang
Karen Richardson
Gretchen Snyman*

ALTO
Halley Bailey*
Jessica Foshaug**
Lesley Jensen
Morgan Martin*
Kiva Olson
Dana Scholten
Fay Bredeson**
Carmen Formanek-Loncar
Laura Gillespie
Andraea Sartison*

TENOR
Ben Ganske*
Nick Sommer**
Russ Ault**
Andrew Boe
Colin Chrabaszcz
Keven Kelly

BASS
Nathan Ergeziner*
Mark McFayden
Adam Vranas*
Greg Trumble**
Ben Foged**
Michael Crosby
Daniel Alstad
Garrett Thorson
Scott Tober
Sheldon Weber

**Executive*
***Section leader*

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

CONDUCTOR
Angela Schroeder

FLUTES
Lindsay Elford
Rebecca Hamilton
Elizabeth Hawrylak
Mary Grace Johnstone
Leigh-Anne Rattray*
Stefanie Wermann

OBOES
Christa Erikson
Matt Jaffrey
Alyssa Miller*

BASSOONS
Lyndsay Cohen
Joanie Simard*

CLARINETS
Rebecca Akierman
Amber Campbell*
Mien Jou (bass)
Tammy Kam
Christopher Mann
Morgan Richardson (bass)
Marianne Roos
Nita Sankar
Kim Shire
Rachael Soong
Janna Trace

SAXOPHONES
Allison Balcetis* (alto)
Jayson Erickson (bari)
Thomas Goulet (tenor)
Michael Morimoto (alto)

TRUMPETS
Ian Burgess*
Eric Crowther
Katherine Jahnsen
Taina Lorenz Turner
Sara Mills
Brian Moyer

HORNS
Leif Anderson
Lauren Baril
Rachel Erdmann
Ryan Hemphil
Stephanie Wichuck*

TROMBONES
David Galloway
Craig Goueffic*
Nelson Knutson (bass)
Nathan Taylor

EUPHONIUMS
Amy Beinert*
Lawrence Dommer

TUBAS
Samantha Sobota*

PERCUSSION
Jenna Anderson
Tina Chia
Stephen Stone*
Francis Tenorio
Reg Kachonowski

PIANO
Kelly Kim

HARP
Megan Kan

STRING BASS
Monica Jenkins

** Section leader*

Membership

MEMBRES DE LA CHORALE SAINT-JEAN

DIRECTEUR ARTISTIQUE
Laurier Fagnan

DIRECTRICE ADJOINTE
Catherine Kubash

ACCOMPAGNATRICE
Dessislava Gavrailova

SOPRANOS I
Katherine Barber
Beatriz Bonilla
Megan Chartrand
Emily Gregory*
Holly Hargreaves*
Mireille Hébert
Catherine Kubash
Mary-Ellen Rayner

SOPRANOS II
Danielle Arrand
Nicole Bauche
Isabelle Chapados
Mireille Cloutier*
Caroline De Grave
Angèle L'abbé
Allison Meldrum
Samantha Miller
Miranda Ray
Jody Stark
Sabrina Therriault
Suzanne Lamy-Thibaudeau*
Caroline Tremblay

TÉNORS I
Randy Boissonnault
Casey Edmunds
Claude Painchaud

TÉNORS II
Maurice Carrière*
Jerry Cavanagh
Gilles Chartrand
Marino Coco
Léonard Douziech
Jean-Claude Giguère*
Louis-Charles Trempe

ALTOS I
Gabrielle Charland
Charnelle Crawford
Marilyn Côté-Dupuis
Helen Cranna
Marcelline Forestier
Rachael King
Christine Konyk
Miriam Moisan
Amy Painchaud
Laura Sutherland
Jaclyn Wakita

ALTOS II
Nicole Bugeaud
Suzanne Gareau-Kubicki
Chantal Grégoire
Marie-Josée Ouimet*
Alexandra Romao
Tatiana Usova
Noémis Valois

BASSES I
David Caron
Daniel Damer
Alain Deverdenne
Joseph Dupuis
Jean Moquin

BASSES II
Michel Charron
Aimé Déry
Laurent Douziech
Pierre Fagnan
Normand Fortin*
Denis Magnan*
Ted Ritzen*
Georges Sabourin

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*Exécutif

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

CONDUCTOR
Leonard Ratzlaff

CHORAL ASSISTANT
Marvin Dueck

SOPRANO
Irene Bosma
Megan Chartrand*
Christine Eggert-Jones*
Amy Gartner*
Brynn MacDonald*
Victoria McGuinness
Mary-Ellen Rayner
Eve Richardson
Shelley Roth
Gillian Scarlett*
Michelle Schamehorn
Sarah Toane
Elaine Vooys

TENOR
Jeremy Block
Iain Gillis*
Justin Halea
Guillaume Laroche
Cole MacIver
John Pattison

ALTO
Tracy Cantin
Sable Chan
Rebecca Claborn
Martine den Bok
Erin Hooper
Sarah Howe*
Kathleen Ludwig
Melanie Marlin
Christine Pask
Erin Passmore*
Jessica Robertson
Abra Whitney*

BASS
Denis Arseneault
Adam Arnold
Adam Browne
Marvin Dueck*
Christopher Giffen
Rover Lai
Damon MacLeod
Adam Robertson*
Mark Tolley
Anthony Wynne

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*Executive

UNIVERSITY SYMPHONY ORCHESTRA

CONDUCTOR
Tanya Prochazka

VIOLIN
Gabor Bartok
Jessica Boyd
Alexandra Campbell
Janet Chung
Martine denBok*
Leigh Dyrda
Quinn Grundy
Miriam Herbold
Yoko Ito
Cynthia Johnston
Amy Kao
Elizabeth Krejcar
Krystal Mah
Marie Alice Mandich
Justin McKibbin
Carsten Moldenhauer
Sarah Nobary
Krista Quapp
Grant Sigurdson
Darrell Soetaert
Jon Styles
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

VIOLA
Natasha Byrne
Deborah Chang
Jeanette Comeau*
Daniel Eggert
Kenneth Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz
Avena Ross

CELLO
John Fedor
Kevin Kim
Martin Kloppers
Eric Lam
Kathleen Ludwig*
Amy McClary*
Otto Nuoranne
Adrian Rys
Julian Savaryn
Remko van der Hurk

BASS
Blake Chartrand
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh
Robyn Reekie
Ted Tessier

FLUTE/PICCOLO
Lindsay Elford*
Adam Ferland
Leigh Anne Rattray
Stefanie Wermann

OBOE/COR ANGLAIS
Christa Eriksson
Matt Jaffray
Alyssa Miller*

BASSOON
Diane Persson*
Jackie Power

CONTRA BASSOON
Matthew Howatt
Matthew McNickel

CLARINET
Amber Campbell*
Tammy Kam
Marianne Roos*
Nita Sankar

FRENCH HORN
Leif Anderson
Jennifer Reimer
Olwyn Supeene*
Stephanie Wichuck

TRUMPET
Eric Crowther
Brian Moyer
Katie Janhsen*
Sara Mills

TROMBONE
Mark Soares*
Craig Goueffic

BASS TROMBONE
Anthony Skepple

TUBA
Samantha Sobota*

TIMPANI
Stephen Stone*

PERCUSSION
Tina Chia
Roy Coulthard
Reg Kachonowski

**Section Leader*

CONDUCTORS' WEBSITES

Laurier Fagnan
www.choralesaintjean.com

Leonard Ratzlaff
www.ualberta.ca/~mads

Robert DeFrece
http://mixedchorus.ca

Tanya Prochazka
www.tanyaprochazka.com or
www.uofaweb.ualberta.ca/music

Membership

UNIVERSITY OF ALBERTA MIXED CHORUS

CONDUCTOR
Dr. Robert de Frece

ASSISTANT CONDUCTOR
Adam Robertson

ACCOMPANIST
Jared Samborski

SOPRANO 1
Carla Ayles
Carly Barnard
Emma Brook
Jessica Fan
Sarah Gilchrist
Anissa Hamdon-Morison*
Maria Holub**
Julia Hui
Hyeju Jeon
Okubo Kaori
Helen Mackay
Elise Morrow
Libriel Padilla
Kelsey Peyto
Laura Rivera
Serena Sharrock
Carolyn Tinkess
Kiandra Wagar
Priscilla Wong

SOPRANO 2
Miriam Ayles
Kelly Bailey
Kristina Brandt
Sophia Burak
Gina Hawker
Beth Hawryluk* **
Miriam Herbold
Yue Huang
Loreta Kam
Olivia Kaupp
Pearl Kinch*
Christa King
Wing Lai
Celine LePage
Natasha Lybbert
Elizabeth Madill
Jenna Marleau
Elizabeth Mazurok
Nichole Mertick
Janelle Noel
Dawn Prato
Angela Sanders
Kaylan Scott
Hayley Shannon*
Tara Topolinski
Elizabeth Vail

ALTO 1
Melanie Armand
Naomi Asher
Paige Atkinson
Shaylyn Buchanan
Kristen Fair
Joyce Fung
Genevieve Gerard
Rebecca Ho**
Anne-Marie Hoefele
Laura Jensen*
Tammy Kam**
Taslim Lalji
Laura Morrison
Erin Quaale
Amber Ramage
Anna Ramage
Rebecca Ritz
Amanda Rivard
Lauren Ruhl
Amy Sanderson
Jackie Szaszkiewicz
Claire Theaker-Brown
Jennifer Ursella
Katie Wiegman
Laura Zenith

ALTO 2
Lisa Larkin
Lynn Burrough
Mariclaire Collins
Christine Dow
Katrine Gandras
Catherine Glasper
Megan Kan**
Men Yi Leong
Sarah McGonigal
Leah Mertz
Rebecca Psutka
Diane Ridley
Katie Russell
Kim Shire
Allison Stang
Jennifer Sun
Nikki Van Dusen*
Benny Van Vliet
Rosalyn VanRietschoten

TENOR I
Dimitri Baloukov
Steven Chu
Ian Cleary
James Helberg
Stephen Jahns
Andrew Lambert
Dennis Rippe
Roy Saito
Jared Samborski
Ian Trace**

TENOR II
Brad Cronin
Mike Harding
Carlos Lara
Morris Lo*
Rodrigo Ortega
John Tsoi
Andrew Weiss
Christopher Wong
Donovan Wong
Wayne Poon

BARITONE
Ian Armstrong
Quinn Barber
Doug Bennett
Grant Bowering*
Jeremy Clements
Tyler Donner
Matthew Jahns*
Adam Kemezis
Jeremy Kerr-Wilson
Kyeongun Kim
Daniel Koyata
Michael Kulpa
Shawn Litchfield*
Colin Macdonald
Eric Mahood
Mangaliso Mohammed
Kevin O'Connell
Keith Pauley
Adam Robertson**
Adam Shypanski
Jordan Wilson

BASS
Joseph Blais
Brendan Cavanagh
Myles Chykerda**
Kaleb Dell
Tom East
Brendan Haughian
Martin Hicks*
Paul King
Brad Lafortune
Peter Marriott
Sean McDonald
Brandon Pauls*
Cameron Pierce
Kevin Skaley
Jason Thai
Jaron Van Dijken

**Executive*
***Section Leader*

UNIVERSITY OF ALBERTA CONCERT CHOIR

CONDUCTOR
Dr Debra Cairns

ASSISTANT CONDUCTOR
Philip Chow

ACCOMPANIST
Brady Sherard

SOPRANO I
Laura Buckwold
Nevada Collins-Lee
Elissa Dick
Kayla Ritacco
Michelle Stannard
Nicky Vranas
Jessica Wagner

SOPRANO II
Yan Bonnema
Danielle Germain
Katie Jackson
Nadia Nasedkin
Tania Semenjuk
Pauline Voon

BARITONE
Denis Arseneau
Jeremy Doody
Taylor Hodgkinson
Andrew Johnson
Anthony Krynski
Ben Maklowich
Brent Pansheshen
Cameron Powell*
Cody Willetts*
Wayne Zuo

BASS
Philip Chow
Christopher Chung
Kurt Illerbrun
Tyson Oatway
Carson Powell
Eric Schubert
Brady Sherard
Ross Urquhart

ALTO I
Sophia Barry*
Bracken Burns
Karlynne Deacon
Sabrina Fok
Rebecca Ho
Shalee Konojacki
Elizabeth Krejcur
Tamara Martel
Shannon O'Brien-Lepp
Janique Richard
Julie Sackey
Erica Sorensen*
Nicole Taron
Candice Yip

ALTO II
Michelle Chan
Krista-Marie Lessard
Crystal Muller
Stephanie Savage
Allison Stone
Jessica Wermann

TENOR
Christeve Cheng
Tristan Cleveland-Thompson
Isaiah Hui
James Munroe

**Executive*

Philip Chow

A native of Hong Kong, Philip Chow began studying the piano at an early age and the organ in 2000. He holds an Associate Diploma (ATCL) in piano performance (Trinity College, London 1999), and a Bachelor of Music in Organ Performance (University of Alberta 2006). Mr. Chow was the third-prize winner in the Royal Canadian College of Organists National Organ Playing Competition in 2007. Mentors of Philip have included Rebecca Siu (piano), Wendy Yuen (organ), Dr. Debra Cairns (conducting), and Dr. Marnie Giesbrecht (organ). As well as an organist, Philip Chow has appeared as keyboard accompanist and/ or choral conductor in numerous churches and ensembles in Edmonton and Hong Kong, including the University of Alberta Concert Choir and Edmonton Youth Orchestra. He spent one year as Organ Scholar at Holy Trinity Anglican Church, Edmonton. Currently, he is Choir Director at South Edmonton Alliance Church, Assistant Conductor of the University of Alberta Concert Choir, and the organist at North Point Alliance Church, Hong Kong, and has toured in Britain with the choir of Christ Church, Calgary. Philip Chow is currently completing his Master of Music in Organ Performance with a minor in Choral Conducting at the University of Alberta.

About the Music

The first sounds heard in this unique celebration of the University of Alberta's 100th anniversary are especially appropriate. ***The Winspear Fanfare*** was written for brass and percussion by Edmonton composer and U of A graduate **Allan Gilliland** (MMus 1996). It was commissioned for the Opening Night Gala of the Francis Winspear Centre for Music in September 1997.

Jubilate Deo by **Giovanni Gabrieli** is a festive setting for eight-part double chorus, brass and organ continuo. This double chorus motet, one of the crowning achievements of the Renaissance, is representative of the antiphonal music that accompanied the pomp and splendor of religious ceremonies at St. Mark's Basilica in 16th century Venice. Gabrieli and other composers took full advantage of the unique ambience and widely-spaced choir lofts of St. Mark's, which lent themselves to antiphonal effects so characteristic of that era and place. In Edmonton this double chorus motet was first heard in 1961 at a University Musical Club Christmas concert in Convocation Hall. Richard Eaton, first Head of the U of A Department of Music, conducted the University Singers, the Music Division Chorus and the University Symphony Brass Chorale in its performance.

Egil Hovland is a well-known organist and composer in his native Norway. His works span many genres and various styles. Hovland has been particularly involved in updating the liturgy of the Church of Norway. ***The Glory of the Father*** is a gentle anthem based on verses from John I, with an evident influence of plainchant.

Jan Pieterszoon Sweelinck was an internationally respected Dutch organist, teacher and composer whose works spanned the close of the Renaissance and beginning of the Baroque eras. His settings of the Psalms comprised four large volumes. The five part (SSATB) ***Gaudete omnes*** (Rejoice, ye people) is a cheerful anthem of praise, based primarily on Psalm 100. It closes with a joyful *Alleluia.*

Grigory Fyodorovich Lvovsky was a Russian composer, violinist and church precentor in 19th century St. Petersburg. He wrote many works for the Orthodox liturgy, and was a pioneer in the harmonization of chant. An exquisite example is ***Níñe Sílï Ñĕbesnïya*** (Now the Powers of Heaven), the Cherubic Hymn sung when the Presanctified Gifts are carried in procession to the Holy Table. This work is performed in its original Church Slavonic.

U of A graduate **France Levasseur-Ouimet** (PhD Secondary Education 1982) is Writer-in-Residence and Professor Emeritus at Campus Saint-Jean, and has been widely recognized for her efforts on behalf of the Alberta francophone community. During her remarkable career as an historian, broadcaster, playwright and composer she has written many songs.

Je te retrouve is a heartfelt tribute to Levasseur-Ouimet's alma mater, the lyrics and music composed for Campus Saint-Jean's 100th anniversary (2008). Arrangement for choir and piano is by U of A graduate **Allan Bevan** (MMus Choral Conducting 1998).

Pierre Villette was a 20th C. French composer and Director of the Academy at Aix-en-Provence. The text of his *a cappella* motet, ***O Salutaris*** (O Saving Victim) is two verses from a Eucharistic hymn written by St. Thomas Aquinas in 1264 for the Feast of Corpus Christi. Sung in Latin, it is a prayer of petition and praise.

The Estonian composer and teacher, **Cyrillus Kreek** was a lifelong collector of sacred folk songs, and that passion is reflected in many of his choral works. ***Õnnis on inimene*** (Blessed is the man), with text selected from Psalms 1, 2 and 3, is from Kreek's *Psalms of David*. Each line of this warm and reverent hymn is followed by a lovely undulating *Hallelujah*. It is sung in Estonian.

Bermuda-born composer **Gabriel Jackson** has spent most of his life in England, and has received many commissions, both in the UK and Europe. ***Salus aeterna*** (Eternal Savior) was one such commission, written for Leicestershire's Oldham School and premiered in 2002. It is based on an 11th century sequence for Advent Sunday, and is characterized by frequent hemiolas and shifting metres.

Howard Bashaw is a Professor of Composition in the U of A Department of Music. His remarkable aleatoric work, ***The Chapel***, was commissioned by the Augustana Choir and premiered in the Augustana Chapel in 2007. The composer has interpreted in music the architectural design and space of this stunning place of worship. The Latin text includes excerpts from Dufay's Renaissance motet, *Nuper rosarum flores*, Roman philosopher Lucretius's *De Rerum Natura*, and Roman poet and astronomer Manilius's *Astronomica*. The work calls for four choirs and soprano soloist. To quote the composer, "Every performance…will have aspects that are both similar and different… Within the various sections and changing textures, a unifying A-natural drone runs throughout most of the composition. Around it the choir and conductor generate and transform coloristic chords…that are both live and unique within each performance."

Eleanor Daley the well-known Canadian church musician, accompanist and clinician, is the composer of many choral works. In ***grandmother moon*** she has set an evocative text by British Columbia's Mi'kmaq poet Mary Louise Martin. It has a repeated phrase, " she looks into and beyond my soul", and closes with the Mi'kmaq word, "We'lalin" (welcome).

Robert H. Young is considered one of America's premiere composers and conductors of choral works. His ***Lovesight***

is a setting of an eloquent sonnet by Britain's poet-painter Dante Gabriel Rossetti (1828-1882), which describes how utterly lost would be the poet without his beloved.

The distinguished German-born teacher and composer **Paul Hindemith** left his native land in 1939 and spent the war years in America. It was there that he composed *Six Chansons* on French texts by Rainer Maria Rilke (1875-1926), who is considered one the great 20th century poets. Hindemith's gentle ***En Hiver*** (In Winter), the fifth of this set, is a lovely example of the composer's unmistakable harmonies and gentle curving melodies.

Johannes Brahms was nearing the pinnacle of his international acclaim when the University of Breslau tapped him for an honorary doctorate in 1879. Advised by a friend that he was expected to respond with a suitable work, Brahms belatedly composed the ***Academic Festival Overture*** in 1880, which, to the delight of the students, was a sometimes droll medley of four well-known beer-drinking songs. It closes with a majestic treatment of one of the oldest, *Gaudeamus Igitur*. To paraphrase the text, "While we are young, let us rejoice in gleeful tones – life is short, and earth will soon enough claim our bones!"

Cantique de Jean Racine by **Gabriel Fauré** is a youthful composition, written in 1865 when Fauré was 20 and in his final year at Paris's École Niedermeyer. Fauré chose as his text a poem by the seventeenth century French dramatist Jean Racine (1639-1699), who late in life spurned the theatre and turned to writing poetry on religious themes. This one is from a collection titled "Hymnes traduites du bréviare romain" (Hymns translated from the Roman Breviary). Fauré submitted his charming melodic work, with its continuous rippling triplets in the organ accompaniment, to a competition at l'École; it took first prize. *Cantique* is a favorite with singers and audiences alike, and is often heard at weddings in France. Today it is performed in the 1906 orchestrated version.

British coronations have inspired some of that nation's most splendid and majestic ceremonial music. The coronation of Queen Elizabeth II in 1953 is a case in point. **William Walton**, then one of Britain's most acclaimed composers, was commissioned to compose a work worthy of that magnificent occasion. His ***Coronation Te Deum*** was sung at the conclusion of the most solemn part of the coronation service. This memorable first performance was heard via radio around the world

I Was Glad is another grand British anthem, written half a century earlier by England's **Charles Hubert Parry** to be sung as King Edward VII proceeded into Westminster Abbey for his coronation on August 9, 1902. It has been sung at every subsequent British coronation, including that of Queen Elizabeth II. The text of the anthem is from Psalm 122. It is a most suitable and noble work with which to close this glorious celebration of the 100th anniversary of the University of Alberta.

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Texts and Translations

JUBILATE DEO

O be joyful in the Lord, all ye lands,
for the man shall be blessed
who fears the Lord.

O be joyful in the Lord, all ye lands.
The God of Israel, may He join you
and may He be with you;
may He send you help
from His holy place and from Zion.

O be joyful in the Lord, all ye lands.
May the Lord bless you out of Zion,
(the Lord) Who made heaven and earth.

O be joyful in the Lord, all ye lands.
Serve the Lord with gladness!

THE GLORY OF THE FATHER

The word was made flesh and dwelt among us.
We beheld the glory of the Father, full of grace and truth.
In the beginning was the Word.
The Word was with God.In Him was life; and the life was the light of men.
He came to his own, and his own received him not.
The word was made flesh and dwelt among us.
We beheld the glory of the Father, full of grace and truth

GAUDETE OMNES

O shout with gladness, and cry aloud for joy,
behold him, the hope of all nations is come.
O behold him, lift your voices, praise and magnify the Lord
forever, exalt him with thanksgiving.
Cry aloud this is he.
The desire of heaven and earth is come, Alleluia.

NÏÑE SÍLÏ ÑEBÉSNÏYA

Now the Powers of Heaven invisibly with us do serve.
Lo, the King of Glory enters.
Lo, the Mystical Sacrifice is upborne, fulfilled.
Let us draw near in faith
and love, and become communicants of life eternal.
Alleluia, alleluia, alleluia.

JE TE RETROUVE

Quand je pense à d'où je viens
à cette route qui m'a conduit à qui je suis,
Quand je pense aux jours passés
ton nom me vient comme un refrain que j'aime chanter
Quand je pense à tous ces gens
qui ont laissé un coin d'ciel bleu au fond de moi

Je te retrouve, je te retrouve
Tu es les rêves que j'invente
Tu es la musique que je chante
Tu es la force qui me soutient
Je te retrouve, je te retrouve
Tu es les mots que je compose
Tu es les gestes que je pose
Tu es la route qui m'a conduit
d'hier à demain, d'hier à demain

Quand je reviens sous ton toit
par habitude je refais tous les mêmes pas
Quand je traverse ton seuil
j'entends des voix qui font écho au fond de moi
Quand pense à ton histoire
je te raconte, je te récite et je te dis

Je te retrouve, je te retrouve
Tu es la source qui m'a nourri
Tu es la main qui m'a pétri
Tu es la route qui m'a conduit
d'hier à demain, d'hier à demain

JE TE RETROUVE

When I think of where I come from,
of the road that has led
me to who I am
When I think of the days gone
by your name comes to me
like a melody that I want to sing
When I think of all the people
who have left a bit of blue sky
deep inside of me

(Refrain)
I remember you, I remember you
You are the source of my dreams
You are the music that I sing
You are the strength that sustains me

Texts and Translations

I remember you, I remember you
You are the words that I compose
You are the source of my every gesture
You are the road that has led me
from yesterday to tomorrow
from yesterday to tomorrow

When I visit you again
by habit I retrace all the same steps
When I cross your threshold
I hear voices that echo deep inside of me
When I think of your past
I want to recite your story like a poem

You are my history
You are my roots
You are my youth

(Refrain)
I remember you, I remember you
You are the source that nourished me
You are the hand that molded me
You are the road that has led me
from yesterday to tomorrow
from yesterday to tomorrow

GRANDMOTHER MOON

she looks into and beyond my soul
the lacy cedar boughs creating her shadows
cedar ones weave design of midnight canvas
she looks into and beyond my soul
she a powerful sacred hoop of full light
simplicity against the ebony blues and blacks
of night sky land and crystal star people
she looks into and beyond my soul
her round face of translucent beauty and light
quiet powers speak out in her name…
we'lalin

LOVESIGHT

When do I see thee most, beloved one?
When in the light the spirits of mine eyes
before thy face, their altar, solemnize the
worship of that Love through thee made
known?
Or when in the dusk hours we two alone, close
kissed and eloquent of still replies, thy twilight
hidden glimm'ring visage lies, and my soul sees
thy soul its own?

O love, my love, if I no more should see thyself,
nor on the earth the shadow of thee, nor image
of thine eyes in any spring, how then should
sound upon life's dark'ning slope
the ground-whirl of the perished leaves of
Hope, the wind of Deaths imperishable wing?

EN HIVER

With the winter, Death, grisly guest,
through the doorway steals
in both the young and the old to quest,
and he plays them his violin.
But when the spring's spades
are beating frozen earth beneath blue sky,
then Death his way goes fleeting,
lightly greeting passersby.

O SALUTARIS

O saving Victim, open wide the
gate of heaven to man below
Our foes press hard on every side ;
Thine aid supply ; Thy strength bestow.

All praise and strength to thee extend,
for evermore, bless'd one in three;
O grant us life that shall not end,
in our true native land with thee. Amen

ÕNNIS ON INIMENE

Blessed is the man that walketh
not in the counsel of the ungodly.
For the Lord knoweth the way of the righteous;
but the way of the ungodly shall perish.
Serve the Lord with fear, and rejoice with
trembling.

Blessed are all they that put their trust in him.
Arise, O Lord ; save me, O my God.
Glory to the Father,
the Son and the Holy Spirit.
Amen.

SALUS AETERNA

Eternal saviour, unfailing life of the world,
everlasting light and truly our redemption,
grieving for the ages doomed to perish by the
power of the temptor, while not forsaking the
heights, you came down to the depths by your
own mercifulness.

Swiftly, by your uncompelled grace assuming human form, you brought salvation to all that was earthly and lost, bringing joy to the world. O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.
By your first advent fogive us, and in the second set us free, so that, when the great light has dawned, you will judge all things, so that, clothed in the raiment of incorruption, we may follow swiftly wherever your footsteps will lead.

CANTIQUE DE JEAN RACINE

O Redeemer divine, our sole hope of salvation, eternal Light of the earth and the sky, we kneel in adoration.

O Savior, turn on us Thy loving eye.
Send down on us the fire of thy grace all-consuming Whose wondrous might dispersed the powers of hell, and rouse our slumb'ring souls with radiance all-illum'ning that they may waken Thy mercy to tell!

O Christ, bestow Thy blessings on us, we implore Thee who here are gathered on penitent knee, accept the hymns we chant unto Thy everlasting glory and these Thy gifts we return unto Thee!

CORONATIONTE DEUM

We praise thee, O God: we acknowledge
thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee All angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy,
Lord God of Sabaoth;
Heaven and earth are full of the
Majesty of thy Glory.
The glorious company of the
Apostles praise thee.
The goodly fellowship of the
Prophets praise thee.
The noble army of
Martyrs praise thee.
The Holy Church throughout
all the world doth acknwledge thee
The Father of an infinite Majesty;
Thine honourable,
true and only Son;
Also the Holy Ghost the Comforter.
Thou art the King of Glory,
O Christ.
Thou art the everlasting
Son of the Father.
When thou tookest upon
thee to deliver man:
Thou didst not abhor the
Virgin's womb.
When thou hadst overcome
the sharpness of death,
Thou didst open the Kingdom
of Heaven to all believers.
Thou sittest at the right hand of God:
in the glory of the Father.
We believe that thou shalt
come to be our Judge.
We therefore pray thee,
help thy servants,
whom thou hast redeemed
with thy precious blood.
Make them to be numbered with thy
Saints in glory everlasting.
O Lord, save thy people,
and bless thine heritage.
Govern them and lift
them up forever.
Day by day we magnify thee; and we worship
thy name, ever world without end.
Vouchsafe, O Lord,
to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let they mercy lighten upon us, as our
trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.

I WAS GLAD

I was glad when they said unto me,
we will go into the house of the Lord.
Our feet shall stand in thy gates,
O Jerusalem.
Jerusalem is builded as a city
that is at unity in itself.
O pray for the peace of Jerusalem,
They shall prosper that love thee.
Peace be within thy walls, and plenteousness
within thy palaces.

Acknowledgements

The University of Alberta Choir of Choirs gratefully acknowledges the following:

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EDMONTON JOURNAL

FACULTY OF ARTS
UNIVERSITY OF ALBERTA

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EDMONTON AREA

THE CITY OF
Edmonton

Visiting Artist

Naomi Niskala, piano

Tuesday, February 26, 2008
at 4:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in G Minor, Op. 22 (1833-38)
Robert Schumann
(1810-1856)
- So rasch wie möglich
- Andantino: Getragen
- Scherzo: Sehr rasch und markiert
- Rondo: Presto

Shall We Dance (1994)
Robert Helps
(1928-2001)

Intermission

Sonata in B-Flat Major, D. 960 (1828)
Franz Schubert
(1797-1828)
- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace con delicatezza – Trio
- Allegro, ma non troppo

Pianist **Naomi Niskala** has appeared as soloist and chamber musician in Europe, the United States, Canada, and Japan, and her performances have been broadcast on BBC Radio and NPR's *Performance Today*. Her competition awards have included first prize at the 1996 Kingsville International Isabel Scionti Solo Piano Competition, and a top prize at the International Stravinsky Awards Competition in Illinois. Attending two summers each at Tanglewood's Music Center and Ravinia Festival's Steans Institute, Niskala also toured on the first "Musicians from Ravinia's Steans Institute" tour with violinist Miriam Fried. She was later invited by Zarin Mehta to Israel, Turkey, and Greece to perform chamber music for a Ravinia Festival benefit. Niskala is a founding member of the Kuamni Trio for flute, cello, and piano, and is a member of the America's Dream Chamber Artists (ADCA) based in New York City. Niskala is known for her research and performance of the solo piano works of American composer Robert Helps (1928-2001), and has been invited to perform and lecture on these works at universities and halls in the United States, Canada, Japan and Germany. Her release of the first complete recordings of Helps' solo piano works on two discs with Albany Records in 2007 was met with high acclaim, and the first volume was declared one of the "2007 Best of the Year" discs by ClassicsToday. Performances during this season include a return to the Icicle Creek Music Center in Washington, the San Francisco Symphony Chamber Series at Davies Symphony Hall, and Spectrum Concerts Berlin at Philharmonie Hall.

Born to Japanese/Finnish-American parents, Niskala began studying piano at the age of three. She grew up in Rochester, New York and later Tokyo, Japan. Niskala holds degrees from the Yale School of Music, the State University of New York at Stony Brook and the New England Conservatory of Music, and also attended Tufts University. She received her Master of Music and Doctor of Musical Arts degrees in Piano Performance with Gilbert Kalish at Stony Brook, and an Artist Diploma with Claude Frank at Yale. Other teachers include Patricia Zander and Maria Luisa Faini. Niskala also studied chamber music with pianists Leon Fleisher and Peter Serkin, violinists Louis Krasner and Eugene Lehner, and bassist Julius Levine. Niskala taught on the faculties at the Neighborhood Music School in New Haven, Connecticut and Wesleyan University (Connecticut), and was Assistant Professor of Piano at the University of South Florida's School of Music. During the summer Niskala teaches at the Lutheran Summer Music Academy and Festival, and she is currently Visiting Assistant Professor of Piano at the University of North Dakota.

Upcoming Events

February
29 Friday, 8:00 pm
Music at Convocation Hall I
William Street, saxophone
Roger Admiral, piano
Allison Storochuk, clarinet
Neuwirth *Verfremdung/Entfremdung for Soprano Saxophone, Piano and Tape;* Cassidy *asphyxia for solo soprano saxophone*; Kurtag *Games*; Ligeti *Autumn in Warsaw*; Pongrácz *Concertino for saxophone and tape*; Rosse Nishi *Askusa for alto saxophone and piano*; Godin *ENSO for clarinet, saxophone and piano*
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

March
1 Saturday, 8:00 pm
World Music Concert
Canadian Traditional Music--Live and Virtual
Presented by the Canadian Centre for Ethnomusicology
For more program information call 492-0274
Admission: $15/adult/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
A Tribute to the Great Swing Bands of the 1930s and 1940s
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

7 Friday, 8:00 pm
Kilburn Memorial Concert
Visiting Artist
Russell Braun, baritone
Franz Schubert *Winterreise*
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

8 Saturday, 8:00 pm
World Music Concert
West African Music Ensemble
Robert Kpogo, Director
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Advance tickets are available at TIX on the Square, 420-1757, and tickets are available at the door.
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Welcome Concert

Inaugural Graduate Music Conference of the Graduate Music Students' Association (GMSA)

Friday, February 29, 2008
at 6:00 pm
Fine Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata for Piano and Cello,
Op. 69, No. 3 in A Major (1807) Ludvig van Beethoven
Allegro ma non tanto (1770–1827)
Kyung-A Lee, piano
Amy McClary, cello

Danzas Argentinas (1938) Alberto Ginastera
1. Danza del viejo boyero (1916–1983)
(Dance of the Old Cowherd)
2. Danza de la moza donosa
(Dance of the Delightful Young Girl)
3. Danza del gaucho maetro
(Dance of the Artful Herdsman)
Irene Bosma, piano

"La Fusain Fuit La Gomme" (1999) Marie-Hélène Fournier
(b. 1963)
Allison Balcetis, baritone saxophone

Intermission

Brettllieder [Cabaret songs] (1901) Arnold Schoenberg
No. 1. Galathea (1884–1951)
No. 2. Gigerlette
No. 7. Arie aus dem Spiegel con Arcadien
Tracy Cantin, soprano
Rover Lai, piano

From *Années de Pèlerinage II* (Italy, 1838-61) Franz Liszt
Sonetto 47 del Petrarca (1811-1886)
Four Etudes for piano (1941) Nikos Skalkottas
Andante (1904-1949)
Presto
Tempo di Valse
Allegro Vivace
Eleni Pappa, piano

"Nout" Gérard Grisey
"Anubis" (1990) (1946–1998)
Allison Balcetis, bass saxophone

INAUGURAL GRADUATE MUSIC CONFERENCE OF THE GRADUATE MUSIC STUDENTS' ASSOCIATION (GMSA), UNIVERSITY OF ALBERTA, February 29 –March 2, 2008

Schedule of Events

Saturday, March 1

8:00 am – 9:00 am	Registration Fine Arts Building Studio 2-7
9:00 am – 11:15 am	Morning Session Fine Arts Building Studio 2-7 and 2-28
12:00 noon – 1:15 pm	Keynote Session Fine Arts Building Studio 2-7 Title: "Policing the borders of Musical Culture-Issues and Examples" Speaker **Dr David Gramit** (University of Alberta)
1:15 pm – 2:00 pm	Lunch Break
2:00 pm – 4:00 pm	Afternoon Session 1 Fine Arts Building Studio 2-7 and 2-28
4.00 pm – 6.00 pm	Afternoon Session II Fine Arts Building 2-26 & 2-28
6:00 pm – 6:30 pm	Closing Ceremony Fine Arts Building Studio 2-7
7:00 pm – 8:00 pm	Dinner

Sunday, March 2
Departure of Participants

Ndubuisi Nnamani
(Chair, Local Organizing Committee)
(780) 428-7663

Upcoming Events

February
29 Friday, 8:00 pm
Music at Convocation Hall I
William Street, saxophone
Roger Admiral, piano
Allison Storochuk, clarinet
Neuwirth Verfremdung/Entfremdung for Soprano Saxophone, Piano and Tape; Cassidy asphyxia for solo soprano saxophone; Kurtag Jatekok (Message to Andras Szollosy - Fel, fel, hangok! - Didarida didadi ... - Birthday elegy for Judit - for the second finger of her left hand Flaring up - dying down - The very last conversation with Laszlo Dornyei - Fanfare to Judit Maros' wedding); Pongrácz Concertino for saxophone and tape; Rosse Nishi Askusa for alto saxophone and piano; Godin ENSO for clarinet, saxophone and piano

March
1 Saturday, 8:00 pm
World Music Concert
"Tar and Kamancheh : Persian Traditional Music"
Saeed Kamjoo - kamancheh (bowed spike-fiddle)
Araz Salek - tar (long necked lute)
Presented by the Canadian Centre for Ethnomusicology
For more program information call 492-0274
Admission: $15/adult/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

3 Monday, 11am - 1:00 pm
Distinguished Visitor
Dr Deen Larsen
Lecture
Schubert settings of
Müller's *Die Winterreise*
Studio 27, Fine Arts Building
Free admission
Co-sponsored by The Wirth Institute for Austrian and Central European Studies

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

3 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
A Tribute to the Great Swing Bands of the 1930s and 1940s
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

5 Wednesday, at 8 pm
Art Song Recital
Performers are students in the Art Song Class
Featuring works by Schubert, Schumann and Wolf
Free admission

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music*
or call 492-0601for verification of dates. Advance tickets are available at TIX on Square, 420-1757, and at the door.

Music at Convocation Hall

Music at Convocation Hall I

William Street, saxophone
Allison Storochuk, clarinet
Roger Admiral, piano
Patrick Strain, electro-acoustic technician

Friday, February 29, 2008 at 8:00 pm
7:15 pm Pre-Concert Introduction
by Kalman Kovacs and Scott Godin
8:00 pm Concert

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Verfremdung/Entfremdung for Soprano Saxophone,
Piano and 6-Channel Recording (2002)
Olga Neuwirth
(b. 1968)

William Street, soprano saxophone
Roger Admiral, piano
Patrick Strain, electro-acoustic technician

asphyxia for Solo Soprano Saxophone (2000)
Aaron Cassidy
(b. 1976)

Játékok (1979-1992)
György Kurtág
(b. 1926)
- Message to Andras Szollosy
- Fel, fel, hangok!
- Didarida didadi ...
- Birthday elegy for Judit - for the second finger of her left hand
- Flaring up - dying down
- The very last conversation with Laszlo Dornyei
- Fanfare to Judit Maros' wedding

Roger Admiral, piano

Concertino for Saxophone and Tape (1972)
Zoltán Pongrácz
(1912-2007)

Nishi Askusa for Alto Saxophone and Piano (2002)
Francois Rossé
(b. 1945)

William Street, alto saxophone
Roger Admiral, piano

ENSO for Clarinet, Saxophone and Piano (2007)
Scott Godin
(b. 1970)

William Street, saxophone
Allison Storochuk, clarinet
Roger Admiral, piano

Program Notes

Written by Melaena Allen Grierson

Olga Neuwirth (b. 1968–)

Verfremdung/Entfremdung for soprano saxophone, piano and tape (2002)

Olga Neuwirth is an Austrian composer. She began her composition studies at the Vienna Conservatory and the Electro-Acoustical Institute, later travelling to San Francisco where she continued to study composition, as well as theory, painting, and film studies. Her works are highly influenced by the composers Adriana Hölsky, Tristan Murail, and Luigi Nono, as well as by her affinity for literature. Her underlying philosophy is that the purpose of music is not to "…lull people to sleep with the promise of creating a unity overcoming all contradiction…" but rather a "…reflection of an enquiring mind wishing to understand that which is familiar…and to venture into the unknown."

Neuwirth combines electro acoustic with live instruments (tape and live transformations) and also makes use of the electro acoustic instruments to achieve a "systematic deconstruction" of sound. She has written film and theatre scores as well as opera: her first full length opera, written in 1999, won the Ernst Krenek prize in Vienna, and in 2002 she wrote *Lost Highway*, an opera based on the film of the same name by David Lynch. She has also recorded extensively for the Kairo label.

The term *Verfremdung,* meaning "alienation", was made common by Bertold Brecht in his epic theatre. It refers to a process in which the known and the ordinary are reconstructed in the eyes of the viewer, thereby becoming a source of wonder and astonishment.

Written for originally for flute, piano, and six-track tape, *Verfremdung* was reworked by the composer substituting soprano saxophone for flute. It creates an auditory space in which the acoustics of the instruments are transformed by the electronic manipulation. The work is written in seven sections, each punctuated by a fermata, that treat the initial material in a different manner. During the fermatas, the tape morphs the unique sounds of the instruments to create a new and ambiguous sonic identity. Tonally, there is a type of tonal axis on D, which, accompanied by the chromatic tones of C# and D# on either side, creates the effect of a mini tone cluster.

Aaron Cassidy (b. 1976–)

***asphyxia* for solo soprano saxophone (2000)**

Aaron Cassidy is an American composer, conductor, and producer. He completed his doctorate degree at the University of Buffalo in 2003, and is currently Senior Lecturer in Composition at the University of Huddersfeld. He has acted as a conductor and pianist for Augenmusik, a group specializing in open-score and graphical notation. His music is heavily influenced by post-structuralist theory, and also displays his interest in acoustics and instrument construction.

Cassidy's work is sometimes referenced within the "New Complexity" school, which arose in the 1970s and is known for its atonal, abstract sound and highly complex musical scores. In these scores, the actions of the performer may be highly specified, but these actions will lead to an indeterminate aural outcome.

"***asphyxia*** continues my recent experimentation with the polyphonicization of the various components of performative, physical action involved in producing sound in/on an instrument (in this case the two primary modes of wind playing: fingers (pitch) and mouth (breath, tonguing, dynamics, articulation, inflection)). The work is notated on a minimum of two rhythmically independent staves, organized such that the final resulting sounds of the piece are not in fact denoted in the score as such but instead arise as "aural byproducts" of the interaction of the two decoupled layers. As a result of this separation, several of the notated elements in the score are only loosely audible, some as near-silent breathing through the instrument, others as fingered pitches without air flow. *asphyxia* is, then, as much a physical, visual work as it is an sonic one-in fact, much of the counterpoint in the piece is not predominately aural but rather is organized to produce a kind of "visual counterpoint" between the actions of the individual performative layers." (Written by Aaron Cassidy)

György Kurtág (b. 1926–)
***Játékok* (1979-1992)**
Message to Andras Szollosy
Fel, fel, hangok!
Didarida didadi ...
Birthday elegy for Judit - for the second finger of her left hand
Flaring up - dying down
The very last conversation with Laszlo Dornyei
Fanfare to Judit Maros' wedding

György Kurtág is a Romanian-born Hungarian composer. His early studies were in piano, composition, and chamber music at the Franz Liszt Academy of Music in Budapest. His music is influenced by Bartók, Webern, and to some degree Stravinsky. In 1957, Kurtag spent a year in France to escape the musical constrictiveness of the Communist regime, which had banned Schoenberg as well as various works by Bartók and Stravinsky. That year proved to be formative to his creative output, and his return to Hungary marked the beginning of a new compositional style.

In 1968 he became professor of piano at the Liszt Academy, where he remained until his retirement in 1986. Slow to compose, his works at age 59 had reached only opus no. 23.

The idea for *Játékok* (*Games*) was conceived with *Elo-Játékok* (*Pre-games*), commissioned by a piano teacher for her young students. A series of small vignettes of which tonight's programme represents only a few, the *Játékok* were written almost continuously throughout Kurtag's life, becoming a type of a compositional backdrop or a musical journal in which he recorded significant events in his life.

In the graphic scores of the *Játékok*, the performer experiments with sound and sensation rather than regarding the work as an intellectual exercise. These pieces represent Kurtág way of treating the musical ideas of others in a focused yet improvisatory manner. It is important to note that despite the whimsical title, Kurtág did not intend for the *Játékok* to be viewed as insignificant or mere entertainment pieces.

Zoltán Pongrácz (1912–2007)

Concertino for saxophone and tape (1972)

Zoltán Pongracz, a Hungarian composer, is best known for introducing electronic composition techniques to Hungary. He studied composition with Kodály, and conducting in Vienna and Salzburg. His early work is marked by an interest in the exotic, his middle period displayed influences from Schoenberg and Berg, and his late period focused on electronic tape composition.

Hungary was slow to develop interest in electronic composition due to lack of technical resources. In the 1970s it finally gained a foothold in the film industry, where Pongrácz and his colleague Iván Patatich were able to experiment and disseminate their ideas to a larger audience.

Little is known about the *Concertino for Saxophone and Tape* other than that it was one of the first compositions written on the cusp of the Hungarian electronic revolution. That same year, Pongrácz wrote his prize-winning *Mariphonia*, and Patatich began to hold workshops on electronic techniques at the Hungarian Film Production Company.

Francois Rossé (b. 1945–)

Nishi Asakusa for alto saxophone and piano (2005)

Francois Rossé, a prolific French composer, has roughly 400 highly diverse works to his name. His early education was at the Paris Conservatory, where he studied composition with Messaien. His mature style displays cross-cultural influences in which the "speculative written" is combined with the "generative orality". His works have been performed extensively within France and abroad.

Nishi Asakusa was inpired by the composer's trip to Japan in 2004, and the title refers to location: "Nishi" is "West", and "Asakusa" is the oldest quarter of Tokyo. While in Japan, Rossé immersed himself in the sounds of the Buddhist and Shinto temples. This work is evocative of these rituals, and also uses musical influences from Noh theatre and Taiko. For Rossé, the work represents a philosophy to music rather than a specific collection of sounds. He states: "For the Japanese, the best sound is a rare accident of nature, because in general, the line is always moving... The right sound is a western invention channeled by the rigid establishments that train the musicians." At another point, referring to a section of the score, Rossé directs: "...do not hesitate to play this at tempo marque (very slow throughout) in a "zen" spirit; in our western civilization people are very talkative and they are afraid of silences and long sounds; these few lines are meant to be interpreted as an exercise of meditation rather than an instrumental act, which is merely the consequence." (Translation by Melaena Allen Grierson)

Scott Godin (b. 1970–)
***enso* for clarinet, saxophone and piano (2007)**

Scott Edward Godin began his musical training on piano, completing a Bachelor of Music Degree in 1993 with Helmut Brauss. By winning the Johann Strauss competition in 1993, Scott was able to study in Vienna, Austria with internationally renowned pianist Paul Badura-Skoda in 1993 and 1994. Completing a Doctoral Degree in Musical Composition in June 2003 with John Rea at McGill University in Montreal, Quebec, Godin's music has been performed throughout Europe, Canada, Mexico, and the United States. (Written by Scott Godin)

enso: Japanese word meaning "circle." enso is perhaps the most common subject of Japanese calligraphy, symbolizing enlightenment, strength, the universe, and is an "expression of the moment." It is believed by many that the character of the artist is fully exposed in how he draws enso, and that only one who is mentally and spiritually whole can draw a true enso. The enso is also a sacred symbol in the Zen Buddhist religion, often used by Zen masters as a form of signature in their religious artwork.

"*enso* continues my recent collection of "contemplative" compositions (begun in 2005 with my compositions *abhaya mudra* and *the noise of carpet*), each inspired by elements of eastern philosophy. These pieces focus on the process itself, establishing a definite identity and character of material from the outset. The material is simple and on first glance may seem to undergo very little development, perhaps even repetitive in its appearance. In truth, the rhythmical and harmonic material is in a state of continual variation, either through additive techniques (e.g., extra rhythmical attacks within a simple repeating pattern), orchestration, registration (e.g., changing the octave of one note within a chord), or ornamentation. Once the listener stops listening for an overall forward progression, he or she can experience a Zen-like state of listening to the material itself and appreciate the subtleties of change.

enso was commissioned by the Schwas Trio for the 2007 international Clarinetfest, and was made possible by a grant from le conseil des arts et des letters du Québec." (Written by Scott Godin)

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.

An advocate of new music, **Roger Admiral** has premiered and recorded numerous solo and chamber works. From 1990 to 1993 he was a founding member of the two-piano/two-percussion ensemble Hammerhead Consort, which, during his tenure, was awarded first prize for chamber music in the CIBC National Music Competitions and the Sir Ernest MacMillan Memorial Award for chamber music. In 1998 Roger and Montreal percussionist Philip Hornsey formed the Kovalis Duo, which has twice toured Canada, commissioning Canadian composers Howard Bashaw, Michael Oesterle, Laurie Radford and James Harley. Recent performances include solo recitals for Milwaukee's Unruly Music series and Winnipeg's Groundswell.

This past month Roger worked as one the official accompanists for the 2nd Jean-Marie Londeix Inernational Saxophone Competition in Thailand. Most recently he was invited to deliver a paper and play part of a recital at the *Centre and periphery, roots and exile: Interpreting the music of István Anhalt and György Kurtág* conference at the University of Calgary. Along with Andriy Talpash, Roger is co-artistic director of Edmonton's Plexoos Ensemble. Roger completed his DMUS at the University of Alberta and studied Lied-duo performance in Salzburg (Austria.) Currently he teaches music theory and coaches contemporary chamber music at the University of Alberta.

After studies at Northwestern University and the University of Alberta, clarinetist **Allison Storochuk** received a Doctor of Musical Arts degree at Arizona State University. Her teachers include Russell Dagon, Dennis Prime, and Robert Spring. As a winner of the 1998 Johann Strauss Scholarship, Dr Storochuk studied at the Mozarteum in Salzburg with Alfred Prinz and Alois Brandhofer. She has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, France, and Austria. She has performed with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble, and currently performs with the Eastwest Quartet, Meritage Trio, Schlagnet Duo, the Springfield Symphony Orchestra and the Springfield Symphony Orchestra Woodwind Quintet. Following two years of teaching at the University of Alberta, Dr Storochuk is currently an Associate Professor of Clarinet at Missouri State University. Allison is an endorser and clinician for the G Leblanc Corporation. She recently recorded Eric Mandat's Concert Music for Clarinets, to be released on the Summit label. She can be heard on the compact discs: BASHAW with Saint Crispin's Chamber Ensemble on the Arktos label, Howard Bashaw form archimage, and Glossa, and is featured on several CBC National Broadcasts.

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2007-2008 Season

Presenting

Phillip Addis, baritone
with
Michael Massey, piano

Convocation Hall

Friday, March 7, 2008
8:00 pm
Convocation Hall, Arts Building
Co-sponsored by
The Edmonton Chamber Music Society

DEPARTMENT OF
MUSIC

Program

Winterreise, D.911 (1827)
Winter Journey

Franz Schubert
(1797-1828)
(Text: Wilhelm Müller)

1. Gute Nacht
   Good night
2. Die Wetterfahne
   The weather vane
3. Gefrorene Tränen
   Frozen tears
4. Erstarrung
   Numbness
5. Der Lindenbaum
   The linden tree
6. Wasserflut
   Torrent
7. Auf dem Flusse
   On the stream
8. Rückblick
   Backward glance
9. Irrlicht
   Will-o'-the-wisp
10. Rast
    Rest
11. Frühlingstraum
    A dream of springtime
12. Einsamkeit
    Loneliness
13. Die Post
    The post
14. Der greise Kopf
    The grey head
15. Die Krähe
    The crow
16. Letzte Hoffnung
    The crow
17. Im Dorfe
    In the village
18. Der stürmische Morgen
    Deception
19. Täuschung
    The stormy morning
20. Der Wegweiser
    The signpost
21. Das Wirtshaus
    The inn
22. Mut
    Courage
23. Die Nebensonnen
    The phantom suns
24. Der Leiermann
    The organ-grinder

Texts and Translations

Winterreise, D.911
(Text: Wilhelm Müller)

1. Gute Nacht
Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh',—
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern—
Gott hat sie so gemacht—
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören—
Sacht, sacht die Türe zu!
Schreib' im Vorübergehen
Ans Tor dir: Gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

Winter Journey

Good night
As a stranger I arrived,
as a stranger again I leave.
May was kind to me
with many bunches of flowers.
The girl spoke of love,
her mother even of marriage,—
now the world is bleak,
the path covered by snow.

I cannot choose the time
of my departure;
I must find my own way
in this darkness.
With a shadow cast by the moonlight
as my traveling companion
I'll search for animal tracks
on the white fields.

Why should I linger, waiting
until I am driven out?
Let stray dogs howl
outside their master's house;
Love loves to wander
God has made her so
from one to the other.
Dear love, good night!

I will not disturb you in your dreaming,
it would be a pity to disturb your rest;
you shall not hear my footsteps—
softly, softly shut the door!
On my way out I'll write
"Good Night" on the gate,
so that you may see
that I have thought of you.

2. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
Sie pfiff den armen Flüchtling aus.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

3. Gefrorene Tränen

Gefrorne Tropfen fallen
Von meinen Wangen ab:
Ob es mir denn entgangen,
Daß ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Daß ihr erstarrt zu Eise
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiß,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis!

4. Erstarrung

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.

The weather vane

The wind plays with the weather vane
atop my beautiful beloved's house.
In my delusion I thought
it was whistling at the poor fugitive.

If he had seen it before,
the crest above the house,
then he never would have looked for
a woman's fidelity in that house.

The wind plays with hearts within
as on the roof, but not so loudly.
What is my suffering to them?
Their child is a rich bride.

Frozen tears

Frozen tear drops fall
from my cheeks:
can it be that, without knowing it,
I have been weeping?

O tears, my tears,
are you so lukewarm,
that you turn to ice
like cold morning dew?

Yet you spring from a source,
my breast, so burning hot,
as if you wanted to melt
all of the ice of winter!

Numbness

I search in the snow in vain
for a trace of her footsteps
when she, on my arm,
wandered about the green field.

I want to kiss the ground,
piercing the ice and snow
with my hot tears,
until I see the earth below.

4. Erstarrung (cont'd)

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben
Der Rasen sieht so blaß.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erstorben,
Kalt starrt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fließt auch ihr Bild dahin!

5. Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich mußt' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!
Die kalten Winde bliesen
Mir grad ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Numbness

Where will I find a blossom?
Where will I find green grass?
The flowers are dead,
the turf is so pale.

Is there then no souvenir
to carry with me from here?
When my pain is stilled,
what will speak to me of her?

My heart is as if dead,
her image is cold within,
if my heart should one day thaw,
so too would her image melt away!

The linden tree

By the fountain, near the gate,
there stands a linden tree;
I have dreamt in its shadows
so many sweet dreams.

I carved on its bark
so many loving words;
I was always drawn to it,
whether in joy or in sorrow.

Today, too, I had to pass it
in the dead of night.
And even in the darkness
I had to close my eyes.

And its branches rustled
as if calling to me:
"Come here, to me, friend,
here you will find your peace!"
The frigid wind blew
straight in my face,
my hat flew from my hat,
I did not turn back.

Now I am many hours
away from that spot,
and still I hear the rustling:
there you would have found peace!

6. Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,
Sag', wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

Torrent

Many tears from my eyes
have fallen into the snow;
whose icy flakes thirstily drink
my burning grief.

When the grass begins to sprout,
a mild wind will blow there,
and the ice will break up
and the snow will melt.

Snow, you know my longing,
tell me, to where will you run?
Just follow my tears
and then before long the brook will take you in.

You will flow through the town with it,
In and out of the busy streets;
When you feel my tears burning,
There is my sweetheart.s house.

7. Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluß,
Wie still bist du geworden,
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein:

On the stream

You who rushed along so merrily,
you clear, wild stream,
how quiet you have become,
you offer no parting words.

With a hard, solid crust
you have clothed yourself.
You lie cold and motionless
stretched out in the sand.

On your surface I carve
with a sharp stone
the name of my beloved
and the hour and the day:

7. Auf dem Flusse (cont'd)

Den Tag des ersten Grußes,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?

8. Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schloßen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten.—
Da war's gescheh'n um dich, Gesell!

Kommt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

On the stream

The day of our first meeting,
the day I went away:
name and numbers entwined
by a broken ring.

My heart, in this brook
do you recognize your own image?
Is there, under your surface, too,
a surging torrent?

Backward glance

A fire burns under the soles of my feet,
though I walk on ice and snow;
yet I'll not pause for a breath
until the towers are out of sight.

I have stumbled on every stone,
so hastily did I leave the town;
the crows threw snowballs and hailstones
at my hat from every house.

How differently did you welcome me,
you town of infidelity!
At your bright windows sang
the lark and the nightingale in competition.

The round lime trees were blooming,
the clear streams rushed by,
and, ah, two maiden eyes were glowing,—
then you were done for, my friend.

When that day comes into my thoughts
I wish to glance back once more,
I wish I could stumble back
and stand in silence before her house.

9. Irrlicht
In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
‘s führt ja jeder Weg zum Ziel:
Uns’re Freuden, uns’re Leiden,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock’ne Rinnen
Wind’ ich ruhig mich hinab,
Jeder Strom wird’s Meer gewinnen,
Jedes Leiden auch sein Grab.

10. Rast
Nun merk’ ich erst, wie müd’ ich bin,
Da ich zur Ruh’ mich lege:
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.
Die Füße frugen nicht nach Rast,
Es war zu kalt zum Stehen;
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab’ Obdach ich gefunden;
Doch meine Glieder ruh’n nicht aus:
So brennen ihre Wunden.
Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still’ erst deinen Wurm
Mit heißem Stich sich regen!

11. Frühlingstraum
Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

Will-o’-the-wisp
Into the deepest chasms
a will-o’-the-wisp enticed me;
how I will discover a path
does not concern me much.

I am used to going astray;
every path leads to one goal;
our joys, our woes,
are all a will-o’-the-wisp game!

Down the mountain stream’s dry course
I will calmly wend my way.
Every stream finds the sea,
every sorrow finds its grave.

Rest
Now I first notice how weary I am
as I lay down to rest;
wandering had sustained me
as I walked a desolate road.
My feet do not ask for rest,
it was too cold to stand still;
my back felt no burden,
the storm helped me blow along.

In a coal-burner’s narrow hut
I have found shelter.
Still, my limbs cannot rest,
so fiercely my wounds burn.
You too, my heart, in struggles and storm
so wild and so bold,
only now in the quiet do you feel the sharp sting
of the worm that lives within you!

A dream of springtime
I dreamt of colorful flowers
such as bloom in May;
I dreamt of green meadows,
of merry bird songs.

And when the roosters crowed,
my eyes awoke;
it was cold and dark,
the ravens were shrieking on the roof.

11. Frühlingstraum (cont’d)

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb’ und Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

Und als die Hähne kräten,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ’ ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt’ ich mein Liebchen im Arm?

12. Einsamkeit

Wie eine trübe Wolke
Durch heit’re Lüfte geht,
Wenn in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Straße
Dahin mit trägem Fuß,
Durch helles, frohes Leben,
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

A dream of springtime

But there on the window panes,
who painted those leaves?
Do you laugh at the dreamer,
who saw flowers in winter?

I dreamt of requited love,
of a beautiful girl,
of hearts and of kisses,
of bliss and happiness.

And when the roosters crowed,
my heart awoke.
Now I sit here alone,
and think about my dream.

I shut my eyes again,
my heart still beats warmly.
When will you leaves on the window turn green?
When will I hold me beloved in my arms?

Loneliness

As a dark cloud
passes through clear skies,
when a faint breeze wafts
through the tops of the pine trees:

So I make my way
with heavy steps,
through bright, joyful life,
alone and ungreeted.

Ah, the air is so calm,
ah, the world is so bright!
When the tempests were raging,
I was not so miserable.

13. Die Post
Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz?

14. Der greise Kopf
Der Reif hatt' einen weißen Schein
Mir übers Haar gestreuet;
Da glaubt' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Daß mir's vor meiner Jugend graut—
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es nicht
Auf dieser ganzen Reise!

The post
A posthorn sounds from the street.
What is it that makes you leap so,
my heart?

The post brings no letter for you.
Why do you surge, then, so wonderfully,
my heart?

And now the post comes from the town
where once I had a true beloved,
my heart?

Do you want to look out
and ask how things are back there,
my heart?

The grey head
The frost sprinkled a white coating
all through my hair;
it made me think I was already grey-haired,
and that made me very happy.

But soon it thawed,
again my hair is black,
and so I grieve to have my youth—
how far still to the funeral bier!

From dusk to dawn
many a head has turned grey.
Who would believe it? And mine has not
in the whole course of this journey!

15. Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

16. Letzte Hoffnung

Hie und da ist an den Bäumen
Manches bunte Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab;
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

The crow

A crow was with me
from out of the town,
even up to this moment
it circles above my head.

Crow, strange creature,
will you not forsake me?
Do you intend, very soon,
to take my corpse as food?

Well, it is not much farther
that I wander with my staff in hand.
Crow, let me see at last
a fidelity that lasts to the grave!

Last hope

Here and there may a colored leaf
be seen on the trees.
And often I stand before the trees
lost in thought.

I look for a single leaf
on which to hang my hope;
if the wind plays with my leaf,
I tremble all over.

Ah! if the leaf falls to ground,
my hope falls with it;
and I, too, sink to the ground,
weeping at my hope's grave.

17. Im Dorfe

Es bellen die Hunde, es rascheln die Ketten;
Es schlafen die Menschen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

In the village

The hounds are barking, their chains are rattling;
men are asleep in their beds,
they dream of the things they do not have,
find refreshment in good and bad things.

And tomorrow morning everything is vanished.
Yet still, they have enjoyed their share,
and hope that what remains to them,
might still be found on their pillows.

Bark me away, you waking dogs!
Let me not find rest in the hours of slumber!
I am finished with all dreaming
why should I linger among sleepers?

18. Der stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher im matten Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild—
Es ist nichts als der Winter,
Der Winter, kalt und wild!

The stormy morning

See how the storm has torn apart
Heaven's grey cloak!
Shreds of clouds flit about
in weary strife.

And fiery red flames
burst forth among them:
this is what I call a morning
exactly to my liking!

My heart sees its own image
painted in the sky
it is noting but winter,
winter, cold and savage!

19. Täuschung

Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.

Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus.
Und eine liebe Seele drin.—
Nur Täuschung ist für mich Gewinn!

Deception

A friendly light dances before me,
I followed it this way and that;
I follow it eagerly and watch its course
as it lures the wanderer onward.

Ah! one that is wretched as I
yields himself gladly to such cunning,
that portrays, beyond ice, night, and horror,
a bright warm house.
And inside, a loving soul.—
Ah, my only victory is in delusion!

20. Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n,—
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Wegen,
Weisen auf die Städte zu,
Und ich wand're sonder Maßen
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück.

21. Das Wirtshaus

Auf einen Totenacker hat mich mein Weg gebracht;
Allhier will ich einkehren, hab' ich bei mir gedacht.
Ihr grünen Totenkränze könnt wohl die Zeichen sein,
Die müde Wand'rer laden ins kühle Wirtshaus ein.

Sind denn in diesem Hause die Kammern all' besetzt?
Bin matt zum Niedersinken, bin tödlich schwer verletzt.
O unbarmherz'ge Schenke, doch weisest du mich ab?
Nun weiter denn, nur weiter, mein treuer Wanderstab!

The signpost

Why do I avoid the routes
which the other travelers take,
to search out hidden paths
through snowy cliff tops?

I have truly done no wrong
that I should shun mankind.
What foolish desire
drives me into the wastelands?

Signposts stand along the roads,
signposts leading to the towns;
and I wander on and on,
restlessly in search of rest.

One signpost stands before me,
remains fixed before my gaze.
One road I must take,
from which no one has ever returned.

The inn

My path has brought me to a graveyard.
Here would I lodge, I thought to myself.
You green death-wreaths might well be the signs,
that invite the weary traveler into the cool inn.

But in this house are all the rooms taken?
I am weak enough to drop, fatally wounded.
O unmerciful innkeeper, do you turn me away?
Then further on, further on, my faithful walking stick.

22. Mut

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

23. Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angeseh'n;
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht!
Schaut ander'n doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

24. Der Leiermann

Drüben hinterm Dorfe steht ein Leiermann
Und mit starren Fingern dreht er, was er kann.
Barfuß auf dem Eise wankt er hin und her
Und sein kleiner Teller bleibt ihm immer leer.

Keiner mag ihn hören, keiner sieht ihn an,
Und die Hunde knurren um den alten Mann.
Und er läßt es gehen alles, wie es will,
Dreht und seine Leier steht ihm nimmer still.

Wunderlicher Alter, soll ich mit dir geh'n?
Willst zu meinen Liedern deine Leier dreh'n?

Courage

The snow flies in my face,
I shake it off.
When my heart cries out in my breast,
I sing brightly and cheerfully.

I do not hear what it says,
I have no ears,
I do not feel what it laments,
lamenting is for fools.

Merrily stride into the world
against all wind and weather!
If there is no God on earth,
we are gods ourselves!

The phantom suns

I saw three suns in the sky,
I stared at them long and hard;
and they, too, stood staring
as if unwilling to leave me.

Ah, but you are not my suns!
Stare at others in the face, then:
until recently I, too, had three;
now the best two are gone.

But let the third one go, too!
In the darkness I will fare better.

The organ-grinder

There, behind the village, stands an organ-grinder,
and with numb fingers he plays the best he can.
Barefoot on the ice, he staggers back and forth,
and his little plate remains ever empty.

No one wants to hear him, no one looks at him,
and the hounds snarl at the old man.
And he lets it all go by, everything as it will,
he plays, and his organ is never still.
Strange old man, shall I go with you?
Will you play your organ to my songs?

PHILLIP ADDIS
Baritone

In the 2007-2008 season, Canadian baritone **Phillip Addis** makes debuts at three US opera companies: In the fall, he sang the role of Mercutio in Gounod's ROMEO ET JULIETTE with Opera Carolina, and with Atlanta Opera he sang the role of Peter in HANSEL UND GRETEL. In the spring, with Fort Worth Opera, he performs the role of George in Carlisle Floyd's OF MICE AND MEN. He also performs the role of Angelotti in TOSCA with Calgary Opera. In concert, he sang the role of Reinmar in TANNHAUSER with the Montreal Symphony Orchestra conducted by Kent Nagano, and will perform in recital with the Aldeburgh Connection in Toronto. He will also perform Schubert's "Winterreise" at the University of Alberta. Additionally in concert, he performs ELIJAH with Amadeus Choir as well as well as Mahler's "Songs of a Wayfarer" and Brahms' "Song of Triumph" with the Thunder Bay Symphony Orchestra.

Notable engagements from last season include Masetto in DON GIOVANNI with both Edmonton Opera and Pacific Opera Victoria, Julien in LA COLOMBE with L'Opéra de Marseille, and Harlekin in ARIADNE AUF NAXOS with Vancouver Opera.

Additionally, he has performed Tarquinius in THE RAPE OF LUCRETIA for Pacific Opera Victoria and Julien in L'ETOILE with both L'Opéra de Montréal and Cincinnati Opera. Also with L'Opéra de Montréal, he has performed Taddeo in L'ITALIANA IN ALGERI as well as featured roles in the company's productions of MADAMA BUTTERFLY, RIGOLETTO, DIE ZAUBERFLÖTE, LA BOHÈME, DIE LUSTIGE WITWE and AGRIPPINA. He also toured extensively throughout eastern Canada with Atelier Lyrique's productions of CARMEN and HÄNSEL UND GRETEL.

In concert, he has performed MESSIAH with the Edmonton and New Brunswick symphonies and the Elora Festival Singers, and Mahler's LIEDER EINES FAHRENDEN GESELLEN with both the Orchestre Symphonique de Quebec and the Ottawa Symphony Orchestra. Additionally, he has performed DICHTERLIEBE, WINTERREISE and SCHWANENGESANG at the Queensland Music Festival with pianist Emily Hamper.

Mr Addis is the recipient of numerous honors and awards, including First Prize in the 2004 Orchestre Symphonique de Montreal's Standard Life Competition which also included seven other prizes including the SOCAN scholarship for the best performance of a Canadian work. In March 2006 he received the George London Foundation Encouragement award for a Canadian singer, and, also in 2006, he won First Prize in the Orchestre Symphonique de Quebec's Canadian Concerto Competition. Additionally, he was awarded the 2005 Joseph Rouleau award from the Montreal International Music Competition.

He received his Bachelor of Music degree from Queen's University in Kingston, followed by his diploma in operatic performance from the University of Toronto's Faculty of Music. In the summer of 2004, he was at Ravinia as a Fellow at the Steans Institute.

Michael Massey was born in England and emigrated to Canada in 1957. His early piano studies with Jean-Pierre Vetter Edmonton were the prime influence in his development as a musician. Later studies at the University of Alberta earned him a Bachelor of Music degree and the gold medal in piano performance of the Western Board of Music. Following his graduation he spent two years studying at the Geneva Conservatory where he was unanimously awarded the "Premier Prix de Virtuosité" and performed as soloist with L'Orchestre de la Suisse Romande.

Mr Massey's activities as a musician are many and varied. He has performed as a soloist and chamber musician throughout Canada, England and Scotland and has performed on numerous occasions on CBC radio and television.

As an accompanist he is particularly renowned for having worked with many major performing artists from Canada and abroad. He recently gave a course in conducting at the University of Alberta where he has had a long association as a coach (vocal and chamber music) and accompanist. Mr Massey is currently part of the collaborative pianist team for the Music and Sound summer programme at the Banff Centre for the Arts where he coaches, conducts and accompanies young instrumentalists from around the world. Mr Massey has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over twenty-five years. He is active as a piano teacher and his students have received local and national awards and international acclaim.

As a conductor, he has been deeply influenced by his studies in England in 1984 with the renowned pedagogue, George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. In 1978 he started the Intermediate Orchestra which continues to provide orchestral experience for younger players before moving to the Senior Orchestra.

In 1980 Mr Massey started the Northern Alberta Concerto Competition where such artists as Michael Rose, Amanda Forsyth, Jens Lindemann and Angela Cheng performed their first concertos with the EYO. This competition continues to provide valuable performing experience for young soloists.

In 1988 and 1996 Mr Massey wrote and published The Canadian Repertoire Manual, a source book and analysis of Canadian music suitable for youth orchestras in order to encourage the performance of Canadian music by youth orchestras throughout Canada.

Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra. In 1988 Mr Mass was invited to conduct and play in the Hoffnung Music Festival concerts with the prestigious Philharmonia Orchestra of London. This event was recorded on the Decca label.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Nicholas Arthur Kilburn Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Phillip Addis*** here tonight is made possible by the generosity of the Kilburn family.

Nicholas Arthur Kilburn Memorial Concert Series Artists

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish
2006: Paul Jacobs

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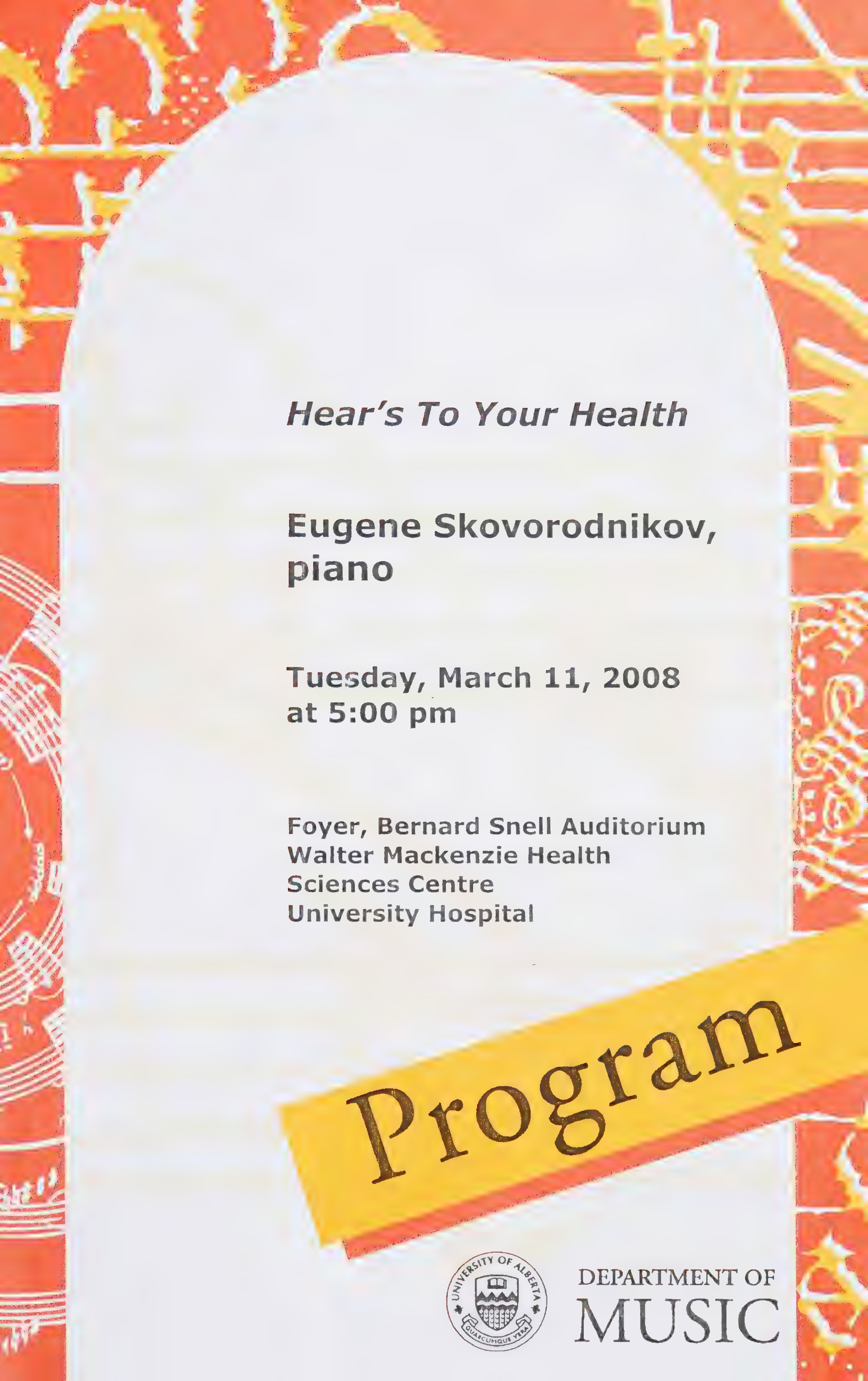

Hear's To Your Health

Eugene Skovorodnikov, piano

Tuesday, March 11, 2008
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health
Sciences Centre
University Hospital

Program

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

DEPARTMENT OF
MUSIC

Program

Variations, Op.19 (1873) Dumka, Op.59 (1886) Russian Scherzo, Op.1 (1867)	Piotr Ilyich Tchaikovsky (1840-1893)
Six Preludes, op. 34 (1934)	Dmitri Shostakovich (1906-1975)
Moments Musicaux, op. 16 No. 3 in B Minor No. 4 in E Minor	Sergei Rachmaninov (1873-1943)

Audiences throughout Europe, Canada, U.S., Asia and former Soviet Union recognize Eugene Skovorodnikov for his stylistic interpretation and his technical brilliance. He is a prize winner of "N.Lisenko" National Piano Competition (Ukraine) and "Citta di Vibo Valentia" Piano International Competition (Italy). Eugene Skovorodnikov took his post-graduate course at the St. Petersburg conservatory (Russia) where he remained teaching until 1990 when he left the country. In 2006 he was awarded an Honourary Doctorate in Musical Arts by Kharkov State University of Arts, Ukraine for his achievements in performance and teaching. He was invited to perform in famous concert halls of the world such as St.Petersburg Philharmonic Hall (St. Petersburg, Russia), Chan Centre for Performing Arts(Vancouver, Canada), Theatre Bibiena (Mantova, Italy), Grand Theatre (Shenzhen, China), Xinghai Concert Hall (Guangzhou, China), Centre for the Performing Arts (Kfar-Saba, Israel), Ghione Theatre (Rome, Italy).

Eugene Skovorodnikov is concertizing extensively as solo pianist, chamber performer with Italian virtuoso flautist Stefano Maffizzoni; Russian-French violinist Alexandre Brussilovsky; Lee Duckles, Principal Cello of Vancouver Symphony, and many others, and with symphony orchestras.

Eugene Skovorodnikov was invited as a member of the juries to many piano international competitions. Such as "Rome 1997", "Rome 2002", "S.Rachmaninov" in Morcone (Italy), "16th Rina Sala Gallo Piano International Competition" in Monza (Italy), "1st Benjamino Cesi Piano International Competition" (Italy). He is frequently invited to perform and give masterclasses at international festivals such as " Summit Music Festival " in New York, International Music Academy in St.Petersburg (Russia), Masters de Pontlevoy (France). Since 1991, Eugene Skovorodnikov has been teaching with the piano faculty at the University of British Columbia (UBC) in Vancouver, Canada. Many of his students became winners of national and international competitions.

Upcoming Events

March
14 Friday, 8:00 pm
Doctor of Music Recital
Allison Balcetis, saxophone
Studio 27, Fine Arts Building
Free admission

15 Saturday, 7:30 pm
University of Alberta Honor Band
with Symphonic Wind Ensemble
Angela Schroeder, Conductor
Works by Bernstein, Creston,
Stravinsky, Maslanka, Cahn, Reed,
Holst, Doss and Daugherty
Admission: $15/adult, $10/stud/sen
Advance tickets are available
exclusively at TIX on the Square, 420-1757, and tickets are available at the
door

16 Sunday, 3:00 pm
Music at Convocation Hall II
Visiting Artist Neil Cockburn, organ
Olivier Messiaen *"Les corps glorieux: 7 visions brèves de la vie des ressuscités";* Couperin "Messe pour les convents": Kyrie; JSBach Clavierubung III: Kyrie
Admission: $20/adult, $15/sen,
$10/stud. Advance tickets are
available exclusively at TIX on the
Square, 420-1757, and tickets are
available at the door

16 Sunday, 8:00 pm
Visiting Artists Recital Toca Loca
Admission: $20/adult, $15/senior,
$10/student
Advance tickets are available
exclusively at TIX on the Square, 420-1757, and tickets are available at the
door

17 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by
students, faculty and guests of the
University of Alberta Department of
Music
For information, call 492-0601
Advance tickets are available
exclusively at TIX on the Square, 420-1757, and tickets are available at the
door

19 Wednesday, 8:00 pm
Doctor of Music Lecture Recital
Po-Yuan Ku, saxophone
Free admission

22 Saturday, 8:00 pm
Master of Music Recital
Amber Campbell, clarinet
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
Admission: $15/adult, $10/stud/sen
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available
at the door
Admission per person: $60
For ticket information, call 492-2384

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Advance tickets are available at TIX on the Square, 420-1757,
and tickets are available at the door.
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall I

Neil Cockburn, organ

Sunday, March 16, 2008
2:15 pm *Pre-Concert Introduction*
by **Dr Belinda Chiang**
Main floor, Convocation Hall
3:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

From "Messe pour les convents": Kyrie — François Couperin (1668-1733)
- Plein jeu. Premier Couplet du Kyrie
- Fugue sur la Trompette. 2e Couplet du Kyrie
- Recit de Chromhorne. [Christe]
- Trio a 2 dessus de Chromhorne et la basse de Tierce. 4e Couplet du Kyrie
- Dialogue. 5e et dernier Couplet du Kyrie

From "Clavierübung III": — Johann Sebastian Bach (1685-1750)
- Kyrie, Gott Vater in Ewigkeit, BWV 672
- Christe, aller Welt Trost, BWV 673
- Kyrie, Gott heliger Giest, BWV 674

Intermission

"Les corps glorieux: 7 visions brèves de la vie des ressuscités" (1939) — Olivier Messiaen (1908-1992)

1 Subtilité des corps glorieux
2 Les eaux de la grâce
3 L'ange aux parfums
4 Combat de la mort et de la vie
5 Force et agilité des corps glorieux
6 Joie et clarté des corps glorieux
7 Le mystère de la Sainte Trinité

Texts and Translations

1 Subtilité des corps glorieux 1 Corinthians XV, 44; Matthew XXII, 30
Leur corps, semé corps animal, ressuscitera corps spirituel. Et ils seront purs comme les anges de Dieu dans le ciel.

They are sown as natural bodies; they are raised as spiritual bodies, and they will be like the angels of God in heaven.

2 Les eaux de la grace Revelation VII, 17
L'Agneau, qui est au milieu du trône, conduira les élus aux sources des eaux de la vie.

For the Lamb which is in the midst of the throne shall lead them unto living fountains of water.

3 L'ange aux parfums Revelation VIII, 4
La fumée des parfums, formés des prières des saints, monta de la main de l'ange devant Dieu.

And the smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hand.

4 Combat de la mort et de la vie
La mort et la vie ont engagé un stupéfiant combat; l'Auteur de la vie, après être mort, vit et règne; et il dit: Mon Père, je suis ressuscité, je suis encore avec toi.
Roman Missal— Sequence and Introit for Easter.

Death and life engaged in wondrous combat; The Prince of Life who died now lives and reigns. He says: "My Father, I am risen and am still with Thee."

5 Force et agilité des corps glorieux 1 Corinthians XV, 43
Leur corps, semé dans la faiblesse, ressuscitera plein de force.

It is sown in weakness, it is raised in power.

6 Joie et clarté des corps glorieux Matthew XIII, 43
Alors les justes resplendiront comme le soleil dans le royaume de leur Père.

Then shall the righteous shine forth as the sun in the kingdom of their Father.

7 Le mystère de la Sainte Trinité Roman Missal, Preface for the Feast of the Trinity.
Ô Père tout-puissant, qui, avec votre Fils unique et le Saint-Esprit, êtes un seul Dieu!
Non dans l'unité d'une seule personne, mais dans la Trinité d'une seule substance.

Almighty Father, who, with your only Son, together with the Holy Spirit, are one God!
Not in the unity of a single Person, but in the Trinity of a single substance.

Program Notes

Written by Melaena Allen Grierson

François Couperin (1668–1733)

A well-known French organist, teacher, and composer, Couperin is a part of France's musical lineage, and occupies the compositional niche between Lully and Rameau. His father and uncle were organists, and undoubtedly Couperin's early education began in the home. He became an accomplished organist at an early age, and spent a portion of his career at the royal court of Louis XIV. He also spent a great deal of time teaching harpsichord and composing, and in later years he published two theoretical works on keyboard performance and accompaniment.

Stylistically, Couperin's music blends the contrapuntal techniques of Bach and Handel with the French traditions of "douceur" and naturalness, and the Italian compositional style, for which he harboured a particular fondness. Above all, his contrapuntal style was tempered with French melodic sensibility.

From *Messe pour les convents: Kyrie (1690)*

Plein jeu. Premier Couplet du Kyrie
Fugue sur la Trompette. 2e Couplet du Kyrie
Recit de Chromhorne. [Christe]
Trio a 2 dessus de Chromhorne et la basse de Tierce. 4e Couplet du Kyrie
Dialogue. 5e et dernier Couplet du Kyrie

In 1690 Couperin was granted royal permission to print and sell music, which he used to issue his first (and last) works of organ Masses. This publication was likely intended to be a limited edition, and only one copy of the original is known to exist. The work consists of two Masses, of which "Messe pour les convents" is the second. This performance represents the Kyrie section of this second Mass.

The first Mass, "à l'usage ordinaire des paroisses" was intended for parish churches and was possibly used by Couperin at St.Gervais. Based on plainsong, it consists of 21 small sections, designed to be inserted between the sung portions of the Mass. The second Mass, titled "propre pour les convents", was intended for convents or abbey houses, and contains no cantus firmus sections since there was no standard practice in these matters in those venues.

Messe pour les convents is less majestic but more intimate in character than its counterpart, and the structure of 21 small pieces is identical. The brevity of the couplets reflects the relatively subordinate role of the organ in the French Mass at that time period.

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach needs very little introduction as one of the canonical composers of history, whose contributions have resonated throughout the world for centuries. It is perhaps not widely known that the Bach family was one of several professional musical families in that time and area who transmitted the skills within the family in the manner of the Bachs, all of whom tended to intermarry and associate among themselves in the manner of guilds. Johann Sebastian is the best known of this group, but he was also preceded and succeeded by many of his relatives, all notable musicians in their own right.

Trained in organ performance by an older brother, Bach assumed an early role as a professional organist, and his virtuosity on the instrument came to be well known during his lifetime. In his keyboard compositions, Bach broke with the accepted practice of communal repertoire between the harpsichord and organ, and chose instead to write specifically for one or the other.

Bach's output was prodigious, and includes over 200 church cantatas, over 150 choral preludes and other forms of organ music, two volumes of *Das wohltemperirte Clavier*, the *Goldberg Variations*, *Mass in B Minor*, *St. Matthew Passion*, the *Brandenburg Concertos*, and numerous other works that have since entered into the musical canon and are beloved by audiences today.

From *Clavierübung III (1739)*

"Kyrie, Gott Vater in Ewigkeit" BWV 672
"Christe, aller Welt Trost" BWV 673
"Kyrie, Gott heliger Giest" BWV 674

As a devout Lutheran, preludes based on Lutheran chorales—a German Protestant song tradition—were central to Bach's output. These preludes, written for manual alone, are based on the German chorale for the Kyrie section of the Mass, of which each is a short fughetta based on the first phrase of the chorale. From our vantage point centuries removed, it must be remembered that these melodies would have been well known to Bach's audiences.

Today's performance features selected pieces from the third of a four-volume work titled *Clavierübung (Keyboard Practice)*. Volume III, organ works, was Bach's first publication of organ music. It is a cycle of masterworks composed of 27 individual pieces including a Praeludium, 21 choral preludes, four duette, and a closing Fuga. The number three, indicative of the Holy Trinity, is central to the structure of this cycle.

Olivier Messiaen (1908-1992)

A French organist, composer, and teacher, Messiaen showed early manifestations of both musical aptitude and profound spiritual faith, which would continue throughout his life. He entered the Paris Conservatoire at the age of 11, and left in 1930 to begin his professional career. He was the organist at La Trinité in Paris for more than 60 years, and composed numerous works for the organ. In 1941 he began to teach harmony at the Conservatoire; among his students were Boulez, Stockhausen, and Xenakis.

Messiaen's compositional career was inextricably linked with his religious beliefs, so much so that his main compositional concern was for his music to be a manifestation of the doctrines of the Christian faith. His music does not so much state definitive ideas, as create an external condition in which the listener has the opportunity to engage in reflection or meditation.

Stylistically, his music tends to be diatonic, but with weakened tonal centres and a type of discontinuous harmonic movement that is almost modular. Although he experimented with serialism, he never fully embraced it. He was, however, influenced by global sounds such as Balinese music, as well as other Asian and Indian musics, and his unresolved chords are at times evocative of jazz idioms and Debussy. Other influences include numerology and birdsong, in which he was interested both as a physical sound and also as the embodiment of beings that were free in nature and at one with God.

Les corps glorieux: 7 visions brèves de la vie des ressuscités (1939)
(Seven Short Visions of Life After the Resurrection of the Body)

1. **Subtilité des corps glorieux**
2. **Les eaux de la grâce**
3. **L'ange aux parfums**
4. **Combat de la mort et de la vie**
5. **Force et agilité des corps glorieux**
6. **Joie et clarté des corps glorieux**
7. **Le mystère de la Sainte Trinité**

Les corps glorieux bridges Messiaen's first compositional period and his second. It is an organ cycle in seven sections, of which the number seven represents the perfect number. Each section corresponds to a biblical text, although Messiaen does not make an exact musical realization of the text.

Like some of his other works, its complicated rhythmic structure may invisible to the listener, but its dream-like character will certainly be apparent, as will the unique sounds resulting from the registration. Harmonically, the piece is based on modes of limited transposition, which are modes that can only be transposed a very few times before the internal intervallic pattern repeats itself. Messiaen was also highly proficient in monodic forms of composition, which can be heard in the first and fifth sections.

Neil Cockburn holds the joint appointment of Head of Organ Studies at Mount Royal College Organ Academy, Calgary, and Cantos Music Foundation Organ Scholar at the University of Calgary. He is also Artist-in-Residence at the Cathedral Church of the Redeemer in Calgary.

Born in Scotland, Neil's musical training began as an Organ Scholar at Oxford University (Keble College), where he completed a Bachelor's degree in music. During a year spent as Organ Scholar of Chichester Cathedral he became a Fellow of the Royal College of Organists and was awarded the Limpus Prize for the highest national marks in organ playing. Neil furthered his organ studies continued with Margaret Phillips at the Royal Northern College of Music in Manchester UK where he was awarded a bursary by the Countess of Munster Musical Trust.

Upon graduating from the RNCM with the Postgraduate Diploma in Advanced Studies in Performance, the Professional Performance Diploma and the Master of Music degree, Neil was awarded the W. T. Best Memorial Organ Scholarship, enabling him to undertake further organ study in the UK and abroad with Dame Gillian Weir and Jean Boyer. A scholarship from the Pilling Trust also enabled him to study with Susan Landale at the Conservatoire Nationale de Région Rueil-Malmaison in France where he won the Premier Prix de Virtuosité à l'unanimité du jury. He won First Prize at the Dublin International Organ Competition, was awarded the Lili Boulanger Memorial Fund Prize by an international panel of judges.

Before moving to Canada, Neil was an organ tutor of the St. Giles International Organ School in London, England, and Director of Music of Bromley Parish Church in Kent. He has taught courses for the Royal College of Organists, the Royal Canadian College of Organists, the Royal School of Church Music and the Rochester NY Chapter of the American Guild of Organists. He has been an active member of the Royal Canadian College of Organists: he served as Chair of the Calgary Centre for three years, during which time he directed three Pipe Organ Encounter camps; he was Co-Chair of the National Education Committee for two years, and he is past Regional Director for the Prairies.

Neil is a candidate for the PhD in Musicology at the University of Calgary where his supervisor is Victor Coelho (Chair of Musicology, Boston University, USA). Neil's research focus is seventeenth-century French organ music.

Upcoming Events

March

16 Sunday, 8:00 pm
Visiting Artists Recital
Toca Loca
SIMON DOCKING, piano
AIYUN HUANG, percussion
GREGORY OH, piano/artistic director
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

17 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by students, faculty and guests of the University of Alberta Department of Music
Convocation Hall, Arts Building, UofA
For information, call 492-0601
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

18 Tuesday, 12:00 pm
Lecture
Frederic Leotar
Postdoctoral Student at the Unversity of Alberta
"Turkic Musical Traditions of Inner Asia"
Arts Building 3-47
Free admission

19 Wednesday, 8:00 pm
Doctor of Music Lecture Recital
Po-Yuan Ku, saxophone
Works by Koechlin, Hindemith, Nin, Lauba,and Denisov
Free admission

22 Saturday, 8:00 pm
Master of Music Recital
Amber Campbell, clarinet
Studio 27, Fine Arts Building
Free admission

25 Tuesday, 8:00 pm - POSTPONED
Doctor of Music Chamber Music Recital
Po-Yuan Ku, saxophone
Free admission

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

29 Saturday, 6:00 pm
University of Alberta Madrigal Singers
21st Annual Dinner Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton South Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: $100
For ticket information, email: mads@ualberta.ca or call 492-5306

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Visiting Artists

TOCA LOCA

SIMON DOCKING, piano
AIYUN HUANG, percussion
GREGORY OH, piano/artistic director

Sunday, March 16, 2008 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Featured composers include:
Nicole Lizée
Andrew Staniland
Andrew Downing
Geof Holbrook
Juliet Palmer
Erik Ross
Aaron Gervais
Veronika Krausas
Myra Davies
Quinsin Nachoff
Alice Ho
Robert Stevenson
Fuhong Shi

TOCA LOCA

Australian-born pianist SIMON DOCKING has performed both as a soloist and chamber musician in Canada, the United States, Australia, Mexico and Europe. He holds a doctorate in piano performance at SUNY Stony Brook, where he worked with Gilbert Kalish, and upon graduation was awarded the prestigious Thayer Fellowship for the Arts.

Recognized for his "extraordinarily vivid" realizations of contemporary music, Simon has premiered compositions by a number of international composers including Matthew Hindson, Elliott Gyger, Ian Shanahan, Eric Morin, Daniel Koontz and Anders Hillborg. He has been a founding member of several chamber groups, including the Australian new music ensemble, Coruscations, and the New York new music ensemble, Furious Band. This current has seen him launching Kumquat, a new contemporary music series in Halifax, as well as performances with Soundstreams and Toca Loca in Toronto, and appearances for the Scotia Festival and the Winnipeg New Music Festival. Simon's performances are often heard on CBC Two. Simon's passion for collaborative performance has resulted in work with a variety of artists and organizations including Sydney Philharmonia Choirs, The Contemporary Singers, The Song Company, Sydney Metropolitan Opera, Ensemble Offspring, and Toronto's Encounters Quartet. He has also been an assistant coach at the Banff Centre's Contemporary Opera and Song Training program, and an instructor in the Voice Studies department at the University of Toronto.

Taiwanese-Canadian percussionist, AIYUN HUANG was winner of the First Prize as well as the Audience Award at the 2002 Geneva International Music Competition; the first prize in percussion has been awarded only three times in the competition's 60-year history. Her appearances include the Carnegie Hall, the Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Victoria Hall in Geneva, Agora Festival in Paris (IRCAM), rESOund Festival, Banff Arts Festival, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Musik 3, The Old Globe Theater (San Diego), Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. In 2004, she gave her debut solo tour in the cities of Geneva, Lyon, Paris, Katowice, Budapest, Brattislava and Milan.

She is a founding member of Toca Loca, Meduse, and Bye Bye Butterfly. Between 1997 and 2006, she performs with percussion group red fish blue fish under the direction of Steve Schick and the group’s recordings of the complete Xenakis percussion works were recently released on mode record. Ms Huang is devoted to the creation of new works for percussion. She has commissioned and championed over 50 new works for percussion.

Born in Taiwan, Ms Huang immigrated to Canada when she was seventeen where she pursued her studies in percussion with members of Nexus. She holds a Bachelor of Arts degree with honours from the University of Toronto, a Premier Prix from Conservatoire Nationale de Region de Rueil-Malmaison in France, a Doctor of Musical Arts degree from the University of California at San Diego. Between 2004 and 2006, she was a Faculty Fellow at the University of California, San Diego. She is currently an assistant professor and the Chair of the Percussion area at McGill University.

Building a career with an eye towards versatility, Canadian pianist GREGORY OH holds graduate degrees from the University of Toronto, where he studied with Marietta Orlov, and the University of Michigan, where he worked with Martin Katz.

As a soloist, he has garnered praise for his "crystal clear tone, musical structure-conscious thinking, highly sensitive art of touch" (Graz Neue Zeit - Austria) and was described as an "exceptional performer.mesmerizing.intelligence and insight.a visceral sense of tempo, excellent voicing, a wonderful pianistic palette, and a warm, honest sound." (National Post - Canada) He has appeared as a soloist with the UTSO, the Graz Hochschule Orchestra, Prince George Symphony Orchestra, Orchestra London and the Festival Players, and has given recitals throughout Canada and the United States.

As a chamber musician, he has shared the stage with musicians like Shauna Rolston, Patrick Gallois, Alain Trudel, Lorand Fenyves, the St. Lawrence String Quartet, Mark Fewer, Tracy Smith Bessette, Michael Colvin, Lori Freedman, Jens Lindemann, James Thompson and Jean MacPhail. He is active as an opera coach, has served as music director of the San Diego Opera Ensemble, and has also worked with Florida State Opera, the University of Michigan Opera Program, Michigan Opera Works and Lyric Opera San Diego. He has held faculty positions at the Banff Centre for the Arts, both in Music and Sound, and Theatre Arts, where he worked with the Contemporary Opera and Song Training Program.

He is active in contemporary music, and has premiered works by Glenn Buhr, Heather Schmidt, Walter Buczynski, Hywel Davies, Inouk Demers, James Rolfe, Alain Beauchesne and Erik Ross, and plays in the new music group Toca Loca with Simon Docking and Aiyun Huang. He has toured with cabaret performer Patricia O'Callaghan, and has also performed for the Festival of the Sound, Music Around Us, Two New Hours, Brave New Works, Esprit Orchestra, Nouvelle Ensemble Moderne, the Music Gallery, Tapestry New Opera and the Soulpepper Theatre Company. He plays harpsichord and melodica in indie rock vaudeville band The Lollipop People, and also works with jazz and pop musicians like Kurt Swinghammer, Andrew Downing, Quinsin Nachoff and Sly Juhas. His performances have been heard on CBC Radio One and Radio Two, and seen on CBC Television, TV Ontario and on Bravo's Live at the Rehearsal Hall. He currently teaches piano and coaches chamber music at the University of Toronto. "Oh is clearly on his way, through performances, commissioning and programming, to making a lasting contribution to new music in this country." - National Post

Upcoming Events

March

17 Monday, 12:00 pm
Noon Hour Organ Recital
featuring organists Allison Wonnick, Tristan Cleveland-Thompson, Philip Chow, and Janet Chung
Widor *Symphony No. 4, Op. 13*
Bach *Christ ist erstanden, BWV 627 Heut triumphieret Gottes Sohn, BWV 630;* Kloppers *Dialectic Fantasy*
Bach *Prelude and Fugue in D, BWV 532;* Alexandre *Guilmant Sonata No. 1, Op. 42*
For information, call 492-0601
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

18 Tuesday, 12:00 pm
Lecture
Frederic Leotar
Postdoctoral Student at the University of Alberta
"Turkic Musical Traditions of Inner Asia"
Arts Building 3-47
Free admission

19 Wednesday, 8:00 pm
Doctor of Music Lecture Recital
Po-Yuan Ku, saxophone
Works by Koechlin, Hindemith, Nin, Lauba,and Denisov
Free admission

22 Saturday, 8:00 pm
Master of Music Recital
Amber Campbell, clarinet
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

29 Saturday, 6:00 pm
University of Alberta
Madrigal Singers 21st Annual Dinner Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton South Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: $100
For ticket information, email: mads@ualberta.ca or call 492-5306

29 Saturday, 8:00 pm
World Music Concert
Indian Music Ensemble
Sharmila Mathur, Director
Music Beyond Borders!
An Evening of Celebrating Folk and Classical Indian Music
Featuring:
Expression Through Musical Fusion
Sitar and Tabla Recital
Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls - Piano
Vinod Bhardwaj - Voice
Garry Kaller - Guitar
Manav Gulati - Voice
Admission by Donation /

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Advance tickets are available exclusively at TIX on the Square, 420-1757 and tickets are available at the door on the day of the event. Events are subject to change without notice. Please visit our Website at www.ualberta.ca/music or call 492-0601 for verification of dates.

Noon-Hour Organ Recital

featuring Organists
Janet Chung
Tristan Cleveland-Thompson
Philip Chow
Allison Wonnick

Monday, March 17, 2008
at 12:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Symphony No. 4, Op. 13	Charles-Marie Widor
I. Toccata	(1844-1937)
V. Adagio	

Allison Wonnick

Christ ist erstanden, BWV 627	Johann Sebastian Bach
Heut triumphieret Gottes Sohn, BWV 630	(1685-1750)

Tristan Cleveland-Thompson

Dialectic Fantasy	Jacobus Kloppers
	(b. 1937)

Philip Chow

Prelude and Fugue in D, BWV 532	Johann Sebastian Bach
	(1685-1750)

Janet Chung

Sonata No. 1, Op. 42	Felix Alexandre Guilmant
III.	(1837-1911)

Janet Chung

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events\

March

18 Tuesday, 12:00 pm
Lecture
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Postdoctoral Student
at the University of Alberta
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Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
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420-1757, and tickets are available
at the door

29 Saturday, 6:00 pm
University of Alberta Madrigal
Singers 21st Annual Dinner Concert
and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton
South Hotel and Conference Centre
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Edmonton
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An Evening of Celebrating Folk and
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Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls, piano
Vinod Bhardwaj, voice
Garry Kaller, guitar
Manav Gulati, voice
Free admission

30 Sunday, 8:00 pm
University of Alberta
Academy Strings
and Orchestral Winds and
Percussion
Tanya Prochazka and Angela
Schroeder, Conductors
Works by Kurka, Milhaud, Kilar,
and Prokofiev
Admission: $15/adult,
$10/student/senior
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available
at the door

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without further notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601for verification of dates. .

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

DEPARTMENT OF
MUSIC

Allison Balcetis
Saxophone
Roger Admiral
Piano

Monday, March 17, 2008
5pm Studio 2-7

Program

La Fusain Fuit La Gomme (2000)	Marie-Hélène Fournier (b. 1963)
Ost Schatten (1992/99)	Etienne Rolin (b. 1952)
Jonction (1999)	François Rossé (b. 1945)
…sur un îlot de la rivière… (2006)	François Rossé (b. 1945)
Nout (1990) Anubis	Gérard Grisey (1946-1998)

Program Notes

La Fusain Fuit La Gomme (The Charcoal Flees The Eraser) is oriented around the ideas of mobility/stability, sound/silence, and varying perception depending on the centre of the focus, whether near, far, or panoramic (Notes by Christophe Bois).

Marie-Hélène Fournier's piece is accompanied by a short text for the performer to use as inspiration written by saxophonist Serge Bertocchi, for whom the piece was written:

Hi, Charcoal! He's drawn something, but it's not quite right yet. The eraser comes along. Pretends not to notice anything. Then he casually starts rubbing out Charcoal's drawing. Charcoal starts to go over it again half-heartedly, just enough to fill in the gaps really, but after all he would like to make things clearer, and he's worried all the time that the eraser will catch up with him and turn him into a pile of dust. So he draws ever faster, and looks out for a quiet corner in which to take refuge from the marauding eraser. But actually, all that was more or less unintentional. The eraser was not out to be unpleasant, just wanted to clean the paper up a bit. Didn't want to be aggressive, no. There's no need to take on so, popping pills and ruining your health like that. Just doing my job, that's all.

Gérard Grisey is one of the few composers labeled "spectralist" and his two short works, *Nout* and *Anubis*, certainly support that. Originally written for contrabass famous works for saxophone, *Le Frêne Égaré*, and the Chinese traditional song, *Yu Lin Ling*. The text at the end of the piece is a Chinese reiteration of *...sur un îlot de la rivière...*

Etienne Rolin's *Ost Schatten* translates to "Eastern Shadows" and refers to a visit the composer took to Berlin for a music and painting show. The experience of the Berlin wall being taken down was a poignant moment in Rolin's life which explains the German title.

Rolin states ". . . things that are most interesting are lurking in the shadows and are for artists to unveil. Not to show what is in the visible but to render visible things that do not at first catch the eye or the perception."

The form of the piece is very free and reflects Rolin's love of improvisation. His fluid incorporation of contemporary techniques reveal his own self-taught talents on the saxophone.

Commissioned by Philippe Portejoie and Frédérique Lagarde, *Jonction* is the second piece for this instrumentation (after *Silence For A Disturbed Yell*) for baritone saxophone and piano. If the first piece created a contrast between music of silence evolving into a quasi-theatrical paroxysm, this piece concentrates more on an active rapport between the two partners, without establishing the traditional hierarchy of saxophone accompanied by piano. Sometimes founded on the same acoustic plane, sometimes confronting each other in clarinet in 1983, Grisey transcribed them for bass or baritone saxophone in 1990. *Nout* is based on a vertical model of the harmonic series and the title alludes to the Egyptian goddess of the night. Portrayed as a beautiful woman enveloping the Earth, Nout protects the world from demons who lurk in the dark.

Anubis, on the other hand, is formed using a horizontal model of the harmonic series. Designed to depict a sinusoid wave, the phrases are often palindromes in terms of their note lengths, and the pitches ascend and descend in wave-like motions. The frequently repeated notes are manipulated with various fingerings to reveal different harmonics in the series. Anubis is the Egyptian god of the underworld and has two duties: to oversee the mummification process, and to escort the soul to the Scales of Justice where a person's heart is placed upon it to judge whether he has been bad or good.

François Rossé is a prolific composer with more than 400 works of various genres written. *...sur un îlot de la rivière...* is one of many of his works to be inspired by Asian culture. Quoting (literally) a poem by Confucius called *Ode Kouan Kiu.* An approximate translation of the text:
Longing for a person one can't have
Awake or asleep, thinking without end
The night progresses slowly
Tossing and turning, thinking of her
The poem serves as an island of calm amidst a river of turmoil and stress. In the piece Rossé also quotes one of his most

autonomy, the two instruments fully live their organological nature (Notes by François Rossé).

Allison Balcetis is in the first year of her DMA studies at the University of Alberta. She holds a Bachelor’s degree in music performance and education from Bowling Green State University (Ohio) and a Master’s from the Conservatoire National de Region de Bordeaux.

Roger Admiral directs the contempo chamber music studies at the University of Alberta. He is also co-artistic director of Edmonton's Plexoos Ensemble.

In Recital

Po-Yuan Ku, saxophone

Candidate for the Doctor of Music degree
(Performance)

Assisted by
Megdalena Adamek, piano
with guests
Gillian Scarlett, mezzo-soprano
Leigh-Anne Rattray, flute
Kathleen Ludwig, cello
Alfredo Mendoza and Allison Balcetis, saxophone

Wednesday, March 19, 2008
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Konzertstück für Zwei Altsaxophone(1933) Paul Hindemith
I. Lebhaft (1895-1964)
II. Mässig langsam
III. Lebhaft
Alfredo Mendoza, alto saxophone

Le Chant du Veilleur. Estampe Hollandaise (1933) Joaquin Nin
For mezzo-soprano, alto saxophone and piano (1979-1949)
Gillian Scarlett, mezzo-soprano

Épitaphe de Jean Harlow, op. 164. Charles Koechlin
Romance for flute, alto saxophone, and piano (1937) (1867-1950)
Leigh-Anne Rattray, flute

Intermission

ADRIA (1985) Christian Lauba
(b.1952)
Allison Balcetis, alto saxophone

ARS (1992-94) Christian Lauba
Alfredo Mendoza, soprano saxophone

Sonata for Alto Saxophone and Cello (1994) Edison Denisov
Allegro risoluto (b.1929)
Tranquillo
Moderato
Kathleen Ludwig, cello

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.

Program Notes

by Po-Yuan Ku

Konzertstück für Zwei Altsaxophone (1933)

Paul Hindemith was a German composer, violist, violinist, music theorist, conductor and teacher. In 1922, some of his pieces were heard in the International Society for Contemporary Music Festival in Salzburg, which brought him to the attention of international audience. He had sworn an oath to Hitler, had accepted commission from and conducted concerts for official Nazi but he was never a favorite of German government, due to his modern and experimental tendency. On December 6, 1934, Germany Minister of Propaganda, Joseph Goebbels publicly denounced Hindemith as an “tonal noisemaker” in a speech in the Berlin Sports Palace. He finally emigrated to Switzerland in 1938 and then United States in 1940.

Konzertstück was dedicated to the German saxophone virtuoso, Sigurd Rascher. According to his own note, he received this piece in June 1933. However, he never had a chance to perform it because he could not find another good saxophonist to work together with and later Hitler branded the saxophone “Jewish instrument”. This piece was premiered on July 29, 1960 at the Eastman School of Music. Rascher programmed this piece into his concert in 1964 and invited Hindemith. He accepted it but already by Christmas 1963, words had reached Rascher that Hindemith had died and never heard the *Konzertstück.*

Le Chant du Veilleur. Estampe Hollandaise for mezzo-soprano, alto saxophone, and piano (1933)

Joaquin Nin was a Cuban pianist and composer. He grew up in Spain but studied and lived in Paris and then Berlin before returning to Havana in 1910. He was known as a composer and arranger of popular Spanish folk music and Spanish Baroque, with strong influence of French impressionism.

Le Chant du Veilleur, composed in 1933, was originally a trio for mezzo-soprano, violin and piano. It was suggested by the French saxophone virtuoso, Jean-Marie Londeix, to arrange the piece into this version for mezzo-soprano, alto saxophone and piano.

(Lyrics translated by Kyle Horch)

> The Song of the Watchman
>
> The watchman sets the brazen clock in motion, announcing the break of a new day. He calls out from the towers: “It is time, alas! To separate, to no longer be joined. Already, the woods yonder are awakening with a long shiver”. Listen to my calls, young men. The approaching sun is painting the sky with pink and the moon turning to blue in the dying night. What is the watchman song now proclaiming, mortals? “Love one another still, while the night watches over your loves,” Ah!

Épitaphe de Jean Harlow, Op. 164. Romance for flute, alto saxophone, and piano (1937)

Charles Koechlin was a French composer, teacher and writer. He studied composition in Paris Conservatory with Massenet and Gabriel Fauré and was a classmate with Florent Schmitt and Maurice Ravel. Fauré had a major influence on Koechlin. In fact Koechlin wrote the first Fauré's biography (1927), a work which is still of referential value. In 1898, Koechlin orchestrated the popular suite of Faurés *Pelléas et Melisande* and in 1900 assisted Fauré in the production of the huge open-air drama *Promethée* .

Koechlin's music often uses certain images as a starting point. Épitaphe de Jean Harlow is one of a series of works which were inspired by what Koechlin called the "insolent beauty" of the female stars, Great Garbo, Lilian Harvey, Ginger Rogers, Marlene. Jean Harlow was the dazzling platinum blonde comedienne who had died suddenly that year at the age of 26.

ADRIA (1985)

Christian Lauba was born in Sfax (Tunisia) in 1952. After pursuing studies in languages (French, English, Spanish, Portuguese and Italian) at the University of Bordeaux, France, he pursued the study of music. He was awarded the Medal of Honor from the city of Bordeaux in 1984, the Prix SACEM (the Prize of the Society of Authors, Composers and Editors of Music), and the first prize in the Berlin Composition Competition in 1994. Since 1985, his popularity has grown rapidly. In 1992, the Bordeaux Conservatory saxophone studio commissioned a cycle of nine etudes for saxophones, extended to eleven now, which brought the avant-garde French contemporary saxophone music to an international audience and his reputation to the classical saxophone world.

Adria was commissioned and dedicated to Federico Mondelci who teaches at the Conservatory of Pesaro, Italy. This work was composed in F. Mondelci house on the Adriatic coast in September 1985. "It tries to evoke the scents, the landscapes and the colours of the warm Mediterranean nights before summer dies away." (Lauba) The compositional language here is more abstract even though it includes both contemporary music and the popular music of the Mediterranean area (Tunisia, Greece, Yugoslavia, etc . The form (fast/slow/fast) is intentionally simple. It allows the composer to fully exploit the new possibilities of performance for the saxophone, including: a variety of attacks (including slap tongue), subtone, *pianississimo* staccato in the altissimo register as well as staccato multiphonics.

ARS (1992-94)

Ars is in the Book Three of Lauba *Neuf Études*, an etude comprised largely of intervals of fourths and fifths within a context of constantly changing tempos and meters. "As it dealt with specific intervals, I started from an imaginary period in the Middle Age to cover four centuries in the history of music in four and a half minutes." (Lauba) The word Ars refers to Ars antiqua and Ars nova.

In the beginning of the piece, the *Ars Antique*, the mixture of the intervals of fourths and fifths and the swiftly changing meters creates a very raw, original and exotic expression. At the end, the *Ars Nova*, the rhythmic drive gradually fades away. The intervals heard at the beginning are now found in a *pianissississimo* dynamic and presented in the multiphonics. The composer noted that the chalumeau timbre is perfectly well suited for these intervals.

Sonata for Alto Saxophone and Cello (1994)

Edison Denisov was a Russian composer and usually categorized into "underground" or "nonconformist" division in the Soviet music. He studied mathematics before dedicating his life to music. His composition instructor, Dmitri Shostakovich, enthusiastically supported the decision. In 1951-56, he studied in Moscow Conservatory. He started his own score analysis, music ranging from Mahler, Debussy, Boulez and Stockhausen. In 1979, he was blacklisted as one of the "Khrennikov's Severn" at the Sixth Congress of the Union of Soviet Composers, by its leader Tikhon Khrennikov, for unapproved participation in some festivals of Soviet music in the West. The cycle for soprano and chamber ensemble *Le soleil des Incas* (1964), setting the poems by Gabriela Mistral and dedicated to Pierre Boulez, gave him an international recognition.

In 1970, he wrote *Sonata for Alto Saxophone and Piano*. 24 years later, he tried to develop the same ideas and concepts further and wrote this *Sonata for Alto Saxophone and Cello*. There are three movements in this piece. In the first movement, he develops contrasting musical elements derived from the twelve-tone techniques. In the second movement, it was an exhibition of microtones and timbres of the two instruments. In the last movement, with the jazz elements of walking bass and the highly calculated proportion between the numbers of notes and the beats, such as 7:6, 9:8, 13:12 and etc., he decorates the twelve-tone music with improvisatory flavour.

Upcoming Events

March
28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
with special guests
the Najva Persian
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

29 Saturday, 6:00 pm
University of Alberta
Madrigal Singers 21st Annual Dinner Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton South Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: $100
For ticket information, email: mads@ualberta.ca or call 492-5306

29 Saturday, 8:00 pm
World Music Concert
Indian Music Ensemble
Sharmila Mathur, Director
Music Beyond Borders!
An Evening of Celebrating Folk and Classical Indian Music
Featuring:
Expression Through Musical Fusion
Sitar and Tabla Recital
Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls, piano
Vinod Bhardwaj, voice
Garry Kaller, guitar
Manav Gulati, voice
Free admission

30 Sunday, 8:00 pm
University of Alberta Academy Strings and Academy Winds and Percussion
Tanya Prochazka and Angela Schroeder, Conductors
Works by Kurka, Milhaud, Kilar, and Prokofiev
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

31 Monday, 12:00 pm
Noon Hour Organ Recital
Janet Chung, Allison Wonnick, Tristan Cleveland-Thompson, and Philip Chow
Johann Sebastian Bach *Fantasia and Fugue in g minor, BWV 542;* Alexander Glazounoff *Prelude and Fugue in D;* Max Reger *Introduction and Passicaglia*
Louis Vierne *Symphony no. 6, op.59*
Free admission

31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Free admission

31 Monday, 8:00 pm
Master of Music Recital in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church, 10037-84 Avenue
Free admission

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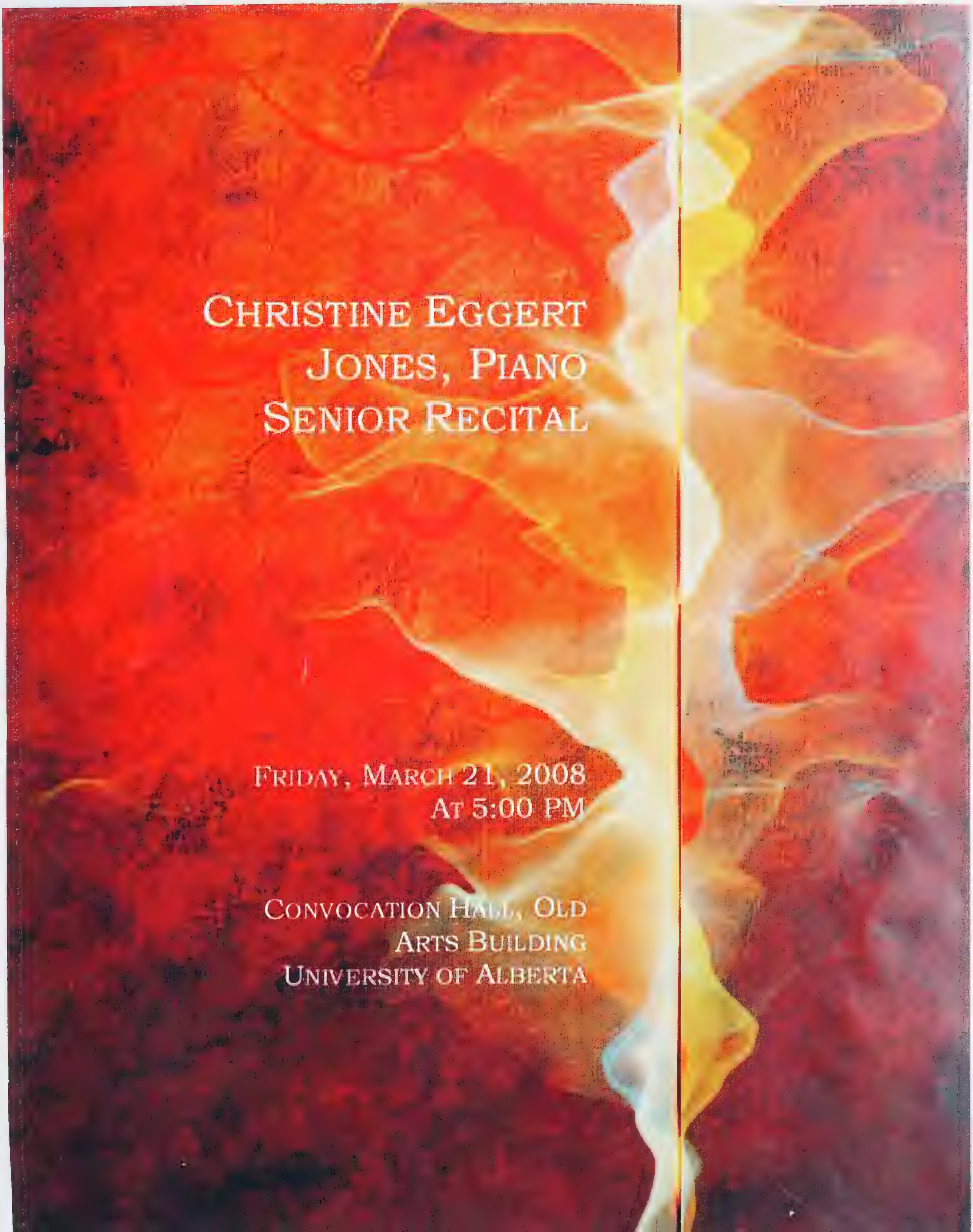


Christine Eggert Jones, Piano Senior Recital

Friday, March 21, 2008
At 5:00 PM

Convocation Hall, Old
Arts Building
University of Alberta

Program

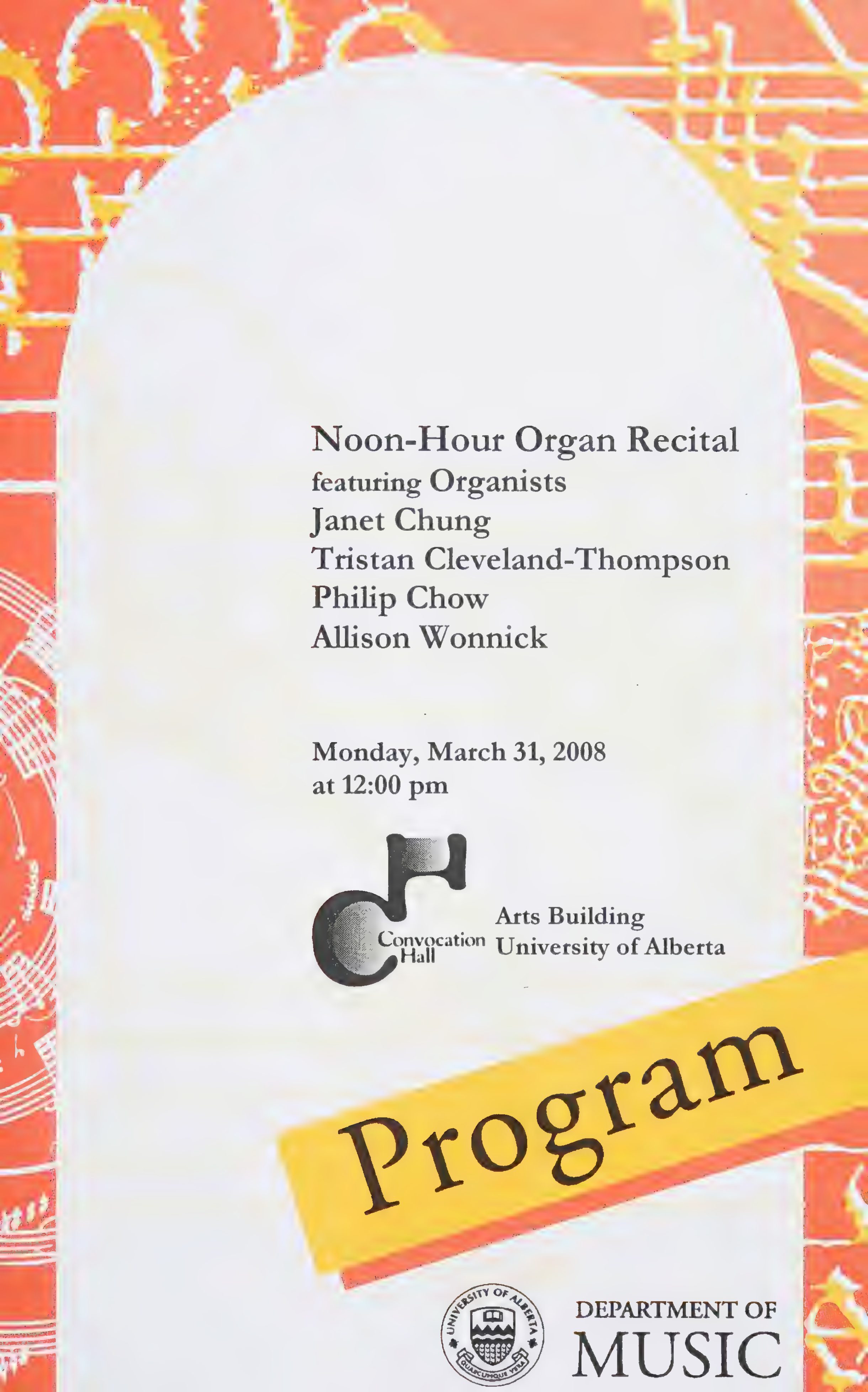
Prelude and Fugue in E minor, Op. 35 No.1 (1832-1837)	F. Mendelssohn (1809-1847)
Sonata in B-flat major, K.333 (1783)	W. A. Mozart (1756-1791)
Allegro	
Andante cantabile	
Allegro Grazioso	

Intermission

Vingt Regards sur l'enfant Jesus(1944)	O. Messaien (1908-1992)
XVI. Regard des prophetes, des bergers et des Mages	
Etudes, Bk. 1 (1985)	G. Ligeti (1923-2006)
Etude 5: Arc-en-ciel	
Rhapsody in Blue (1924)	G. Gershwin (1898-1937)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Eggert Jones.

Ms. Eggert Jones is the recipient of a Beryl Barnes Award, three Jason Lang scholarships, and the Mary Stinzon Prize in Piano Accompaniment.



Noon-Hour Organ Recital

featuring Organists
Janet Chung
Tristan Cleveland-Thompson
Philip Chow
Allison Wonnick

Monday, March 31, 2008
at 12:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in D, BWV 532	Johann Sebastian Bach (1685-1750)
Janet Chung	
Fantasia and Fugue in G Minor, BWV 542	Johann Sebastian Bach
Allison Wonnick	
Prelude and Fugue in D	Alexander Glazounoff (1865-1936)
Tristan Cleveland-Thompson	
Introduction and Passacaglia	Max Reger (1873-1916)
Janet Chung	
Symphony No. 6, Op. 59 V. Final	Louis Vierne (1870-1937)
Philip Chow	

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March
31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Works by Bach, Kloppers, Whitlock and Vierne
Free admission

31 Monday, 8:00 pm
Master of Music Recital in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church
Free admission

April
3 Thursday, 7:00-8:30 pm
Piano Masterclass
Visiting Artist James Winn
Free admission

4 Friday, 6:30 pm
University of Alberta Concert Choir
Annual Dinner Concert and Silent Auction
Debra Cairns, Conductor
Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill, Edmonton
Admission per person: $60
For ticket information, call 492-2384

4 Friday, 8:00 pm
Music at Convocation Hall I
Visiting Artist James Winn, piano
Bach - Busoni *Chorale Prelude "Nun freut euch, lieben Christen"* ; Haydn *Andante con Variazioni in f minor H. XVII/6* ; Ravel *Gaspard de la Nuit ;* Beethoven *Sonata in C major, Op. 53 "Waldstein"*
Admission: $20/adult, $15/sen, $10/stud. Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

5 Saturday, 8:00 pm
Master of Music Recital
Alyssa Miller, oboe
Holy Trinity Church
Free admission

6 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Samuel Barber *Commando March*
William Latham *Three Chorale Preludes*
Francis McBeth *Masque*
John Paulson *Epinicion*
Franco Cesarini *Huckleberry Finn Suite*
Admission: $15/adult, $10/student/senior
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

7 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

7 Monday, 8:00 pm
Happnin'
University of Alberta Jazz Choir
John McMillan, Director
Programs will be made up of various vocal jazz charts written in traditional and non-traditional styles. There will be performances by the group and some soloists from within the ensemble.
Admission: $15/adult, $10/student/senior

Unless otherwise indicated Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without further notice. For verification of dates, please visit our Website: www.ualberta.ca/music or call 492-0601.

THE UNIVERSITY OF ALBERTA GRADUATE RECITAL CHOIR

presents

Flower Songs

Music for the coming of Spring

[illegible]

[illegible]

[illegible]

[illegible]

Department of Music

[illegible]

Recital Choir

Sopranos

Carla Ayles
Amy Gartner
Maria Holub
Melanie Marlin
Mary-Ellen Rayner
Hayley Shannon
Sarah Toane
Elaine Vooys

Altos

Paige Atkinson
Catherine Benavides
Ruth Broderson
Catherine Glasper
Erin Hooper
Andrea Jackson
Laura Jensen
Erin Passmore
Jessica Robertson

Tenors

Iain Gillis
Justin Jalea
Doug Laver
Morris Lo
Jared Samborski
Ian Trace
Andrew Weiss

Basses

Marvin Dueck
Chris Giffen
Martin Hicks
Kurt Illerbrun
Matthew Jahns
Brandon Pauls
Cameron Pierce
Jaron Van Dijken
Anthony Wynne

Adam Robertson, *conductor*

Adam Robertson is currently finishing a Master of Music degree in choral conducting from the University of Alberta. Prior to commencing graduate studies, Adam received a Bachelor of Music degree in vocal performance from the University of Lethbridge (2005). He sang with the University of Lethbridge Singers for six years, touring and competing internationally with that group. In addition, Adam has been involved in numerous honour choirs both provincially and nationally, including the National Youth Choir (2004). In 2004/2005 he directed Lethbridge's Cantare Girls Choir and in 2005/2006, the Avanti women's ensemble. His conducting teachers have included Dr. Debra Cairns, Dr. Robert de Frece, and Dr. George Evelyn. Adam is currently the conductor of the Sherwood Park Festival Singers and the assistant conductor for the University of Alberta Mixed Chorus.

Recital Orchestra

Violin I

Debra Chang
Martine denBok
Amy Kao

Violin II

Alexandrea Campbell
Gabor Bartok
Ryan Herbold

Viola

Julian Hui
Jared Samborski

Cello

Kathleen Ludwig
Julian Savaryn

PROGRAM

Laus trinitati..Frank Ferko

I

Haec dies..William Byrd
Ave verum corpus..William Byrd
Sing Joyfully..William Byrd

II

Mass no. 2 in G major..Franz Schubert
    Kyrie
    Gloria
    Credo
    Sanctus
    Benedictus
    Agnus Dei

Elaine Vooys, *soprano*
Iain Gillis, *tenor*
Chris Giffen, *bass*

-INTERMISSION-

Revecy venir du Printans.......................................Claude Le Jeune

III

Io son la Primavera.......................................William Hawley
Vita de la mia vita.......................................William Hawley
La blanche neige.......................................Francis Poulenc

IV

Five Flower Songs.......................................Benjamin Britten
  To Daffodils
  The Succession of the Four Sweet Months
  Marsh Flowers
  The Evening Primrose
  Ballad of Green Broom

V

Geistliches Lied, Op. 30.......................................Johannes Brahms

VI

Ride On, King Jesus.......................................arr. Moses Hogan

Text & Translations

Laus trinitati

Laus trinitati,
Que sonus et vita ac creatrix omnium
In vita ipsorum est,
Et que laus angelice turbe
Et mirus splendor archanorum,
Que hominibus ignota sunt, est,
Et que in omnibus vita est.

Praise to the Trinity

Praise to the Trinity
That is sound and life, the maker of all creatures
In their lives,
And that is the praise of the angelic host,
And the marvelous splendor of mysteries
That are unknown to men,
And that is life in everything.

Haec dies

Haec dies quam fecit Dominus:
Exultemus et Laetemur in ea.
Alleluia.

This is the day

This is the day which the Lord hath made:
Let us be glad and rejoice therein.
Hallelujah.

Ave verum corpus

Ave verum corpus, natum de Maria Virgine:
Vere Passum, immolatum in cruce pro homine,
Cuius latus perforatum unda fluxit et sanguine:
Esto nobis praegustatum in mortis examine.

O dulcis, O pie, O Jesu, Fili Mariae, miserere mei.
Amen.

Hail the true body

Hail the true body, born of the Virgin Mary
Truly suffered, sacrificed on the the cross for mankind,
Whose pierced side flowed with water and blood:
Let it be for us, in consideration, a foretaste of death.

O sweet, O kind, O Jesus son of Mary, have mercy on me
Amen.

Sing Joyfully

Sing joyfully unto God our strength;
Sing loud unto the God of Jacob.
Take the song and bring forth the timbrel,
The pleasant harp and the viol.
Blow the trumpet in the new moon,
Even in the time appointed, and at our feast day.
For this is a statute for Israel,
And a law of the God of Jacob.

Mass no. 2 in G

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Miserere nobis.

Gloria

Glory to God in the highest.
And on earth peace to men of goodwill.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
Lord God, Heavenly King,
God the Father almighty
Lord the only begotten son, Jesus Christ

Lord God, Lamb of God, Son of the Father
Who taketh away the sins of the world,
Have mercy on us.

Qui tollis peccata mundi,	Who taketh away the sins of the world,
Suscipe deprecationem nostram.	Receive our prayer.
Quoniam tu solus sanctus,	For Thou alone art Holy,
Quoniam tu solus Altissimus,	For Thou alone art Most High,
Quoniam tu solus Dominus,	For Thou alone art Lord
Tu solus Altissimus, Jesu Christe.	Thou alone art Most High, Jesus Christ.
Cum Sancto Spiritu, in gloria Dei Patris.	With the Holy Ghost in the glory of God the Father
Amen.	Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,	I believe in one God, the Father almighty,
Factorem coeli at terrae,	Maker of heaven and earth
Visibilium omnium, et invisibilium.	Of all things visible and invisible.
In unum Dominum, Jesum Christum,	In one Lord, Jesus Christ,
Filium Dei unigenitum.	The only begotten Son of God.
Ex Patre natum ante omnia saecula.	Born of the Father before all ages.
Deum de Deo, lumen de lumine,	God from God, light from light
Deum verum de Deo vero.	True God from True God.
Genitum, non factum, consubsantialem Patri:	Begotten, not made, of one substance with the Father
Per quem omnia facta sunt.	By whom all things were made.
Qui propter no homines,	Who, for us men
Et nostram salutem descendit de coelis.	And our salvation, descended from heaven
Et incarnatus est de Spiritu Sancto	And was made flesh, by the Holy Spirit,
Ex Maria Virgine:	Of the Virgin Mary:
Et homo factus est.	And was made man.
Crucifixus etiam pro nobis: sub Pontio Pilato	Crucified, also for us, under Pontius Pilate
Passus et sepultus est.	Suffered and was buried.
Et resurrexit tertia dei, secundum Scripturas.	And rose again the third day, according to the scriptures.
Et ascendit in coelum:	And ascended into heaven:
Sedet ad dexteram Patris.	He sits at the right hand of the Father
Et iterum venturus est cum gloria,	And will come again in glory
Judicare vivos et mortuos:	To judge the living and the dead:
Cujus regni non erit finis.	Of His kingdom there will be no end.
Credo in Spiritum Sanctum, Dominum, et vivificantem:	I believe in the Holy Spirit, Lord, and giver of life
Qui ex Patre et Filio procedit.	Who proceeds from the Father and the Son.
Qui cum Patre et Filio simul adoratur,	Who, with the Father and the Son, is adored,
Qui cum Patre et Filio conglorificatur:	Who, with the Father and the Son is glorified:
Qui locutus est per Prophetas.	Who spoke through the prophets.
Confiteor unum baptisma in remissionem peccatorum.	I confess one baptism for the remission of sins
Et exspecto resurrectionem mortuorum.	And I await the resurrection of the dead.
Et vitam venturi saeculi.	And the life of ages to come.
Amen.	Amen.

Sanctus

Sanctus, sanctus, sanctus,	Holy, holy, holy,
Dominus Deus Sabbaoth.	Lord God of Hosts
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of Thy glory
Osanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini	Blessed is he who cometh in the name of the Lord
Osanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:	Lamb of God, who taketh away the sins of the world:
Miserere nobis.	Have mercy on us.

Agnus Dei, qui tollis peccata mundi:
Miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.

Lamb of God, who taketh away the sins of the world
Have mercy on us.
Lamb of God, who taketh away the sins of the world
Grant us peace.

Revecy venir du Printans

Revecy venir du Printans
L'amoureuz' et belle saizon

Le courant des eaus recherchant
Le canal d'été s'éclaircît;
Et la mer calme de ces flots
Amolit le triste courrous:
Le Canard s'egaye plonjant
Et se lave coint dedans l'eau;
Et la grû' qui fourche son vol
Retraverse l'air et s'en va.

Revecy venir du Printans
L'amoureuz' et belle saizon

Le Soleil éclaire luizant
D'une plus Séreine clairté:
Du nuage l'ombre s'enfuit,
Qui se ioû' et court et noircît.
Et foretz et champs et coutaus
Le labeur humain reverdît,
Et la prê' découvre ses fleurs

Revecy venir du Printans
L'amoureuz' et belle saizon.

De Venus le filz Cupidon
L'univers semant de ses trais
De sa flamme va réchaufér,
Animaus, qui volet en l'air,
Animaus, qui rampet au chams
Animaus, qui naget aux eaus
Ce qui mesmement ne sent pas
Amoureux se fond de plaizir.

Revecy venir du Printans
L'amoureuz' et belle saizon.

Rions aussi nous: et cherchons
Les ébas et ieus du Printans
Toute chose rit de plaizir:
Sélebrons la gaye saizon,

Revecy venir du printans
L'amoureuz' et belle saizon.

Here again comes the Spring

Here again comes the Spring
The amorous and fair season.

The currents of water that seek
The canal in summer become clearer;
And the calm sea
Soothes the sad anger of its waves.
The duck, elated, dives
And washes itself quietly in the water.
And the crane that branches off in flight
Recrosses the air and flies away.

Here again comes the Spring,
The amorous and fair season.

The sun shines brightly
With a calmer light.
The shadow flees from the cloud,
From him who sports and runs and darkens.
And forests and fields and slopes
Human labor makes green again,
And the prairie discovers its flowers.

Here again comes the Spring,
The amorous and fair season.

Cupid, the son of Venus
Seeding the universe with his arrows,
With his flame will rekindle
Animals that fly in the air,
Animals that crawl in the fields,
Animals that swim in the seas.
Even those who do not feel
Amorous melt in pleasure.

Here again comes the Spring,
The amorous and fair season.

Let us, too, laugh: and let us seek
The sports and games of Spring:
Everything smiles with pleasure;
Let us celebrate the merry season.

Here again comes the Spring,
The amorous and fair season.

Io son la Primavera

Io son la Primavera,
Che lieta, o vaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.

I am Spring

I am Spring
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countyrside in greenery and flowers
And to arouse in your hearts new loves.

A me Zeffiro spira,
A me ride la terra e'l ciel sereno;
Volan di seno in seno
Gli Amoretti vezzosi a mille mille,
Chi armato di stral, di chi faville.

E voi ancor gioite,
Godete al mio venir tra risi e canti;
Amate i vostri amanti
Or che'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.

For me the Zephir sighs,
for me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.

And you, again delighted,
Take pleasure in my coming amidst laughing and song;
Love your lovers
Now, while April adorns lovely faces with flowers
Spring for you will not return forever.

Vita de la mia vita

Vita de la mia vita,
Tu mi somigli pallidetta oliva
O rosa scolorita;
Nè di beltà sei priva,
Ma in ogni aspetto tu mi sei gradita,
O lusinghiera o schiva;
E se mi segui o fuggi
Soavemente mi consumi e struggi.

Life of my life

Life of my life,
You are to me like a pallid olive
Or a fading rose;
Nor are you deprived of beauty,
But in every way you please me,
Whether you flatter or shun;
And whether you follow me of flee
Softly you consume and melt me.

La blanch neige

Les anges les anges dans le ciel
L'un est vêtu en officier
L'un est vêtu en cuisinier
Et les autres chantent

Bel officier couleur du ciel
Le doux printemps longtemps après Noël
Te médaillera d'un beau soleil
D'un beau soleil

Le cuisinier plume les oies
Ah ! tombe neige
Tombe et que n'ai-je
Ma bien-aimée entre mes bras

The white snow

Angels angels in the sky
One is dressed as an officer
One is dressed as a chef
And the others sing

Beautiful officer, color of the sky,
Sweet Spring, long after Christmas,
Will bedeck you with a beautiful sun
A beautiful sun

The chef plucks the geese
Ah! The snow falls
Falls, and what have I not?
My beloved in my arms

Five Flower Songs

To Daffodils

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the evensong;
And having pray'd together, we
Will go with you along.

We Have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything,
We die,
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

The Succession of the Four Sweet Months

First, April, she with mellow showers
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array;
Next enters June, and brings us more
Gems than those two that went before;
Then, lastly, July comes, and she
More wealth brings in than all those three.

Marsh Flowers

Here the strong mallow strikes her slimy root,
Here the dull night-shade hangs her deadly fruit;

On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen;

Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume;

At the wall's base the fiery nettle springs,
With fruit globose and fierce with poison'd stings;

In ev'ry chink delights the fern to grow,
With glossy leaf and tawny bloom below;

The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed;

These, with our see-weeds, rolling up and down,
Form the contracted Flora of our town.

The Evening Primrose

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew;
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night,
Who, blindfold to its fond caresses,
Knows not the beauty it possesses;
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

Ballad of Green Broom

There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 'twas noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.

Geistliches Lied

Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.

Sei nur in allem Handel ohn' Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

Ride On, King Jesus

Ride on, King Jesus,
Ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on.
No man can a-hinder thee.

I was but young when I begun
But now my race is almost done.

King Jesus rides a milk white horse.
The ribber of Jordan he did cross.

He's the king and the Lord of all.
He's the first and He's the last.
He's the Lord of Lords.
He's the Prince of peace.

Ride on, King Jesus...

Spiritual Song

Do not let yourself continue to mourn
Be still, as God wills,
So be cheerful, my soul!

Why do you worry about tomorrow, today?
The One who stands for all
Gives you what is yours.

Only be steadfast in all your dealings
Stand firm, what God decides,
That is and is meant to be the best.
Amen.

MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Conductors	Tanya Prochazka Angela Schroeder
Narrator	Fordyce Pier Professor Emeritus and former chair of the Department of Music

Convocation Hall

Sunday, March 30, 2008
at 8:00 pm

Arts Building
University of Alberta

Program

The Good Soldier Schweik Suite (1956) Robert Kurka
(1921-1957)
1. Overture
3. March
4. War Dance
5. Pastoral
6. Finale

La Creation du Monde, Opus 81a (1923) Darius Milhaud
(1892-1974)

Intermission

Orawa for string orchestra (1986) Wojciech Kilar
(b. 1932)

Peter and the Wolf, Opus 67 (1936) Sergei Prokofiev
Symphonic Tale for Children (1891-1953)
Narrated by Fordyce Pier

Fordyce Chilcen Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting since 1973. He was Chair of the Department of Music from 1995 to 2003, and retired in 2004.

Educated at New Mexico, Yale and Boston Universities, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Since arriving in Alberta he has continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

The University Symphony Orchestra, 2007-2008

Violin
Gabor Bartok
Jessica Boyd**
Alexandra Campbell
Janet Chung*
Martine denBok**
Miriam Herbold
Yoko Ito
Cynthia Johnston
Amy Kao*
Elizabeth Krejcar
Marie-Alice Mandlich
Krystal Mah
Carsten Moldenhauer
Sarah Nobary
Krista Quapp
Grant Sigurdson
Darrell Soetaert
Charles Turanich-Noyen
Lauren Tyrrell
Charles Wong

Viola
Natasha Byrne
Deborah Chang
Jeanette Comeau*
Kenneth Heise
Julia Hui
Robin Leicht
Leslie Mahr
Michelle Moroz

Cello
John Fedor
Kevin Kim
Martin Kloppers*
Eric Lam
Kathleen Ludwig
Amy McClary*
Julian Savaryn*
Remko van der Hurk

Bass
Blake Chartrand
Monica Jenkins
Roxanne Nesbitt*
Mark Radosh*
Robyn Reekie
Ted Tessier

Flute
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray*
Stephanie Wermann

Oboe
Matt Jaffray
Alyssa Miller*

English Horn
Christa Ericksson

Clarinet
Amber Campbell*
Tammy Kam
Marianne Ross
Nita Sankar

Bass Clarinet
Morgan Richardson

Baritone and Bass Saxophone
Jayson Erickson
Thomas Goulet

Alto Saxophone
Alison Balcetis

Horn
Leif Anderson
Ryan Hemphill
Olwyn Supeene*
Stephanie Wichuk

Trumpet
Eric Crowther
Katie Janhsen*
Brian Moyer
Sara Mills

Trombone
Anthony Skepple
Craig Goueffic*
Keat Machteme*
Mark Soares

Percussion
Tina Chia
Roy Coulthard
Reg Kachanoski
Stephen Stone

Harp
Megan Kan

Piano
Michelle Schamehorn

* denotes Principal
** denotes Concertmaster

Upcoming Events

March
31 Monday, 12:00 pm
Noon Hour Organ Recital
Janet Chung, Allison Wonnick, Tristan Cleveland-Thompson, and Philip Chow
Bruhns *Prelude and Fugue in G*
Johann Sebastian Bach *Fantasia and Fugue in g minor, BWV 542*
Glazounoff *Prelude and Fugue in D*
Reger *Introduction and Passicaglia*
Vierne *Symphony No. 6, Op.59*
Free admission

31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Free admission

31 Monday, 8:00 pm
Master of Music Recital
in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church, 10037-84 Avenue
Free admission

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Ravel *Gaspard de la Nuit*
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Free admission

Unless otherwise indicated Convocation Hall, Arts Building
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door.
Please note: All concerts and events are subject to change without notice. Please visit our Website at www.ualberta.ca/music or call 492-0601 for verification of dates.

In Recital

Philip Chow, organ

Candidate for the Master of Music degree
in Applied Music (Organ Performance)

Monday, March 31, 2007

8:00 pm

Convocation Hall, Arts Building,

University of Alberta

DEPARTMENT OF
MUSIC

Convocation
Hall

Program

Prelude and Fugue in E-flat Major (St. Anne), BWV 552	Johann Sebastian Bach (1685-1750)
Dialectic Fantasy (1992)	Jacobus Kloppers (b. 1937)

Intermission

Four Extemporizations (1933) 1. Carol 2. Divertimento 3. Fidelis 4. Fanfare	Percy Whitlock (1903-1946)
Final from the Sixth Symphony, Op. 59 (1930)	Louis Vierne (1870-1937)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr. Chow.

Mr. Chow is a recipient of a Harry Farmer Scholarship in Organ Performance, a Beryl Barns Memorial Award (Graduate) and University of Alberta Graduate Teaching Assistantship.

Program Notes
By Philip Chow

Johann Sebastian Bach's **Prelude and Fugue in E flat major, BWV 552** is from the opening and closing movements of his *Clavierübung III*, published in 1739. *Clavierübung* literally means "keyboard exercise," however, this composition is far more than merely finger training; it also contains Bach's theological, aesthetic, technical aspects. The Prelude and Fugue truly reflected the Trinitarian: the key contains three flats; the prelude has themes; the fugue is divided into three sections with different meters (2/2, 6/4 and 12/8); the fugue contains seven notes which reflect the seven days of creation.

Dialectic Fantasy is composed by Dr. Jacobus Kloppers, professor of organ and Chair at the King's University College, Edmonton. The theme of the piece is a 12-tone melody and its structure is divided into five main sections: It starts with a bright and prominent sound with the introduction of the 12-tone theme, followed by a passacaglia with 8 variations. Afterwards, it gives a transition which features the full organ, and then the theme appears again on the manuals and pedals. Then the beginning subject returns, and it finishes with a very peaceful and quiet atmosphere. This piece truly shows the different colors of the organ.

Four Extemporizations is composed by Percy Whitlock in 1933, who was an English composer born in Chatham, Kent on June 1, 1903. He received musical training at Rochester Cathedral and later became the organ scholar of the cathedral. Whitlock also attended the Royal College of Music between 1920 and 1924. There he studied organ with Henry G. Ley and composition with Ralph Vaughan Williams. Unlike composers such as Messiaen and Dupré, Whitlock did not devise a new style of organ music, and was not affected by Vaughan Williams and Britten who were already accomplished composers at the time; but what he achieved was the fusion of late romantic, neo-classical and dance hall styles – with the emphasis on the late-romantic.

Louis Vierne was born in Poitiers, France and was blind almost from birth. He studied with the master, Cesar Franck and later with Charles-Marie WIdor. Vierne's main output for organ compositions included 6 organ symphonies, 24 pièces en style libre (1914) and 24 pièces de fantaisie (1926–1927). His **Sixth Symphony** was written in 1930. The "Final" from the symphony is a rousing piece with an energetic rhythmic motif. The middle section introduces a melody in the pedal; which returns to the first subject and combines with a rapid pedal scale, bringing the work to a glorious conclusion.

Philip would like to thank Dr. Marnie Giesbrecht, for her instruction, guidance and inspiration on organ music in the last 5 years at the University of Alberta. Also, thanks to Dr. Belinda Chiang and Neil Cockburn for their coaching during Dr. Giesbrecht's sabbatical this year.

The Organ in Convocation Hall, University of Alberta
By Casavant Frères, 1978

Hauptwerk	
Bordun	16
Prestant	8
Hohlflote	8
Oktave	4
Spitzflote	4
Nasat	2 2/3
Oktave	2
Blockflote	2
Terz	1 3/5
Mixture	V
Trompete	8

Schwellwerk	
Offenflote	8
Femshorn	8
Schwebung8	
Oktave	4
Querflote	4
Waldflote	2
Mixtur	V
Fagott	16
Trompete	8
Tremulant	

Combination System
- Mechanical Key Action
- Electropneumatic Stop Action
- Electronic with 100 levels of memory
- Sequencer
- 16 general pistons (thumb)
- 1-8 general pistons (toe)
- 6 divisional pistons each for Schwellwerk, Ruckpositiv and Pedal
- 5 divisional pistons for Hauptwerk

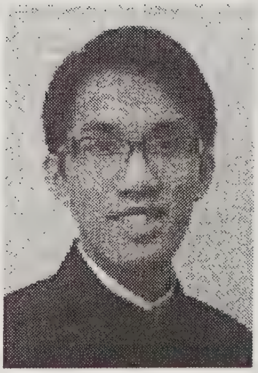
Ruckpositiv	
Gedackt	8
Praestant	4
Rorhflote	4
Oktave	2
Quinte	1 1/3
Sesquilatera	II
Scharf	IV
Krummhorn8	
Tremulant	

Pedal	
Subbass	16
Oktave	8
Gedacktbass	8
Oktave	4
Mixtur	IV
Posaune	16
Trumpete	8
Schalmei	4

Couplers
Hauptwerk to Pedal
Schwellwerk to Pedal

Ruckpositiv to Hauptwerk
Schwellwerk to Hauptwerk

Total Stops: 38
53 Ranks



Philip Chow is currently completing his Master of Music degree in Organ Performance and minor in Choral Conducting at the University of Alberta. He holds an Associate Diploma (ATCL) in Piano Performance (Trinity College London 1999) and a Bachelor of Music in Organ Performance (University of Alberta 2006). He was the third-prize winner in the Royal Canadian College of Organists National Organ Playing Competition in 2007. Mentors of Philip have included Rebecca Siu (piano), Wendy Yuen (organ), Dr. Debra Cairns (conducting), and Dr. Marnie Giesbrecht (organ).

As well as an organist, Philip has also appeared as conductor in numerous churches and ensembles in Edmonton and Hong Kong, including the University of Alberta Concert Choir and Edmonton Chinese Christian Choir. Currently, Philip is Choir Director at South Edmonton Alliance Church, Assistant Conductor of the University of Alberta Concert Choir, and the organist at North Point Alliance Church, Hong Kong.

Music at Convocation Hall

Music at Convocation Hall I

James Winn, piano

Friday, April 4, 2008
7:15 pm *Pre-Concert Introduction*
by **Mary Ingraham**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Chorale Prelude "Nun Freut Euch, Lieben Christen" (1784-1787) (Transcribed 1907-1909)	Johann Sebastian Bach (1685-1750) Transcribed by Ferruccio Busoni (1866-1924)
Andante con Variazioni in F Minor, H. XVII/6 (1793)	Franz Joseph Haydn (1732-1809)
Gaspard de la Nuit (1908) Ondine Le Gibet Scarbo	Maurice Ravel (1875-1937)

Intermission

Sonata in C Major, Op. 53 (1804) "Waldstein" Allegro con brio Introduzione: Adagio molto - Rondo: Allegretto moderato	Ludwig van Beethoven (1770-1827)

Program Notes

Written by Melaena Allen Grierson

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach needs very little introduction as one of the canonical composers of history, whose contributions have resonated throughout the world for centuries. It is perhaps not widely known that the Bach family was one of several professional musical families in that time and area who transmitted the skills within the family in the manner of the Bachs, all of whom tended to intermarry and associate among themselves in the manner of guilds. Johann Sebastian is the best known of this group, but he was also preceded and succeeded by many of his relatives, all notable musicians in their own right.

Trained in organ performance by an older brother, Bach assumed an early role as a professional organist, and his virtuosity on the instrument came to be well known during his lifetime. In his keyboard compositions, Bach broke with the accepted practice of communal repertoire between the harpsichord and organ, and chose instead to write specifically for one or the other.

Bach's output was prodigious, and includes over 200 church cantatas, over 150 choral preludes and other forms of organ music, two volumes of *Das wohltemperirte Clavier*, the *Goldberg Variations*, *Mass in B Minor*, *St. Matthew Passion*, the *Brandenburg Concertos*, and numerous other works that have since entered into the musical canon and are beloved by audiences today.

Ferruccio Busoni (1866–1924)

Busoni was an Italian composer and virtuoso pianist who lived for most of his life in Germany and Austria. Born into a musical family (his mother was a pianist, and his father a clarinet virtuoso) he had an eclectic musical education, studying for short periods with various institutions and teachers. His career as a virtuoso pianist began in 1873, and in spite of Busoni's attempts to promote his own compositions, his performance abilities would prove to be his best-known asset.

As a virtuoso performer, Busoni's repertoire was enormous. In both roles as composer and performer, however, his homage was entirely due to Mozart, Bach, and Lizst. In concert, he rarely performed works of the twentieth century other than his own. As a composer, he rejected the atonal influences of the times, but was influenced by Amerindian folk music, Gregorian chant, new scales, and microtones. His compositions are not widely known, and his Bach transcriptions are often held in higher acclaim than his original works.

Busoni was also a prolific writer, with more than 15,000 autograph letters, encompassing travelogues, personal memoirs, political commentary, and so on.

Chorale Prelude "Nun Freut Euch, Lieben Christen" BWV 734 (c.1751) (Bach–Busoni)

As a devout Lutheran, preludes based on Lutheran chorales—a German Protestant song tradition—were central to Bach's output. From our vantage point centuries removed, it must be remembered that these melodies would have been well known to Bach's audiences.

Busoni was not the only pianist-composer of his day to transcribe Bach's works; Liszt, Tausig, Stradal, and Raff also engaged in this activity. This short work is a Busoni transcription of a chorale prelude of Bach. Both Bach and Busoni to an equal degree, this work represents not a simple transcription or arrangement, but rather an elaboration of the original to such a degree that it is difficult to know where Bach ends and Busoni begins.

Compositionally, Busoni often approached these transcriptions with the goal of making a difficult piece even more difficult. In performance, he believed that the adage of playing Bach without the pedal should be disregarded for these transcriptions.

Joseph Haydn (1732–1809)

An Austrian composer who has entered into the classical canon, Haydn needs hardly any introduction. Since the 19th century his name has been linked in a trio of the "Viennese Classics" of Haydn, Mozart, and Beethoven. He is widely regarded as the father of the symphony and of the string quartet, which forms he did not invent, but rather expanded and irrevocably changed from their original.

Haydn's early musical talent was apparent in his singing voice as well as his facility with violin and harpsichord. His voice afforded him a good career in his youth, and when his voice broke, he spent eight years teaching before turning to composition. His compositional career was begun (but did not end) in the age of patronage, and he spent much of it at the court of the Hungarian Esterházy family.

He was extremely prolific, and some of his works remain unpublished to this day. His best known works include his oratorios *The Creation* and *The Seasons*, and the various symphonies known by surname such as the *Surprise, Military, and Clock* symphonies.

Andante con Variazioni in f minor H. XVII/6 (1793)

This work consists of a set of double variations, followed by two variations for each theme and an extended coda. The F minor theme is a modified version of a phrase from his tragic opera *L'Anima del filosofo*, in which the sorrowful Orpheus, mourning for Eurydice, longs for death. This theme is coupled with a consoling theme in the tonic major. This work is one of Haydn's most profound variations for piano, and also one of his most popular.

Maurice Ravel (1875–1937)

Most famous for his orchestral work *Bolero*, Ravel was a French composer and performer. Also enrolled at the Paris Conservatoire, he was a student of Fauré and a contemporary of Enesco. His compositional style shows a visible progression, although his musical character was established fairly early in his career. Ravel's use of figured bass shows an attachment to functional harmony, yet he also favoured extended chords such as ninths and elevenths, and experimented with bitonality through chromatic passing tones and unresolved appoggiaturas.

Like his contemporary Debussy, Ravel was also deeply influenced by the exoticisms of the 1899 Paris Exhibition, such as Javanese and Russian musical styles. His use of the North American blues idiom can also be attributed to this fascination with the exotic, and his openness to jazz and bitonality caused considerable comment in the press at the time.

***Gaspard de la Nuit* (1908)**
I. Ondine
II. Le Gibet
III. Scarbo

A work in three movements, *Gaspard de la Nuit* is based on the poetry of Aloysius Bertrand. A programmatic work, each section recreates a pictorial aspect of the poetry. The first movement, *Ondine*, in its tinkling and cascading passages, portrays a river and its water fairy, luring men to their doom. *Le Gibet* evokes the hangman's noose, with a mournful Bb octave tolling the bells in the distance, and *Scarbo* is the transcendant figure of the night, half goblin, half ghost, fiendishly mischievous.

Not a work for the faint of heart, the piece is so complex that Ravel occasionally resorts to three staves to fully notate it.

Ludwig van Beethoven (1770–1827)

Although Beethoven is known indisputably as a composer, he was in his own lifetime also a noted performer and improviser. His compositional style is rooted in the classical thought of composers such as Haydn, with whom he studied, and forms a bridge to the Romantic era where he in his turn exerted great influence over later composers. His music can be divided into periods that roughly correspond with his personal life; in early periods, he mastered and gained control over established styles; the middle period marked the introduction of music in the heroic vein; and the late period saw his most complex and personal innovations, as well as a newfound interest in folk song and melody.

Sonata in C major, Op. 53 "Waldstein" (1804)
I. Allegro con brio
II. Introduzione: Adagio molto
III. Rondo: Allegretto moderato

The *Waldstein*, so named because it was dedicated to Beethoven's friend and patron Count Ferdinand Waldstein of Vienna, is widely considered to be one of Beethoven's best sonatas. Composed during his middle period, it has tremendous scope, and is one of his most technically challenging compositions. In three movements, the first ("with fire") has two subjects, one in the tonic and a dolce theme in the mediant, signifying Beethoven's first use of the mediant rather than the dominant for the secondary group. The second movement, a short *Adagio* in 6/8 time, acts as an introduction to the third movement, the *Rondo*. A prestissimo coda ends the piece in a triumphant wave of sound.

James Winn, piano and composition professor at the University of Nevada, Reno since 1997, made his professional debut with the Denver Symphony at the age of thirteen, and has been performing widely in North America, Europe, and Japan ever since. With his duo-piano partner, Cameron Grant, he was a recipient of the top prize given in the two-piano category of the 1980 Munich Competition. Dr Winn has been a solo pianist with the New York City Ballet, a member of the New York New Music Ensemble, and of Hexagon (woodwind quintet plus piano), as well as a frequent guest with the Chamber Music Society of Lincoln Center, Speculum, the Washington Square Contemporary Music Series, the Chamber Music Society of Sacramento, the Group for Contemporary Music, and Bargemusic. Well-known as a specialist in new music, he has been involved in numerous world premieres and premiere recordings by many renowned composers, among them 12 Pulitzer Prize winners (John Adams, Michael Colgrass, Mario Davidovsky, Norman Dello Joio, Jacob Druckman, Aaron Kernis, George Perle, Wayne Peterson, Mel Powell, Melinda Wagner, Charles Wuorinen, and Ellen Zwilich). He is currently a member of Argenta, UNR's resident chamber group, the pianist of the Telluride Chamber Music Festival, and performs regularly in recital with internationally acclaimed New York based violinist Rolf Schulte. An active recording artist, Winn is featured in more than three dozen CDs as soloist, chamber musician, and composer. Dr Winn's compositions have been performed internationally. He has received the College of Liberal Arts' prestigious Mousel/Feltner award for creative activity, an Artist Fellowship Grant in composition from the Nevada Arts Council, and, in 2007, was the recipient of an Award for Creative Activity from Board of Regents of the Nevada System of Higher Education.

Upcoming Events

April
5 Saturday, 8:00 pm
Master of Music Recital
Alyssa Miller, oboe
Holy Trinity Church
Free admission

6 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Barber *Commando March*
Latham *Three Chorale Preludes*
McBeth *Masque*
Paulson *Epinicion*
Cesarini *Huckleberry Finn Suite*
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

7 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

7 Monday, 8:00 pm
Happnin' University of Alberta Jazz Choir
John McMillan, Director
Where I Belong - Arr. McMIllan; Grass Grows Greener - Real Group; Caravan - Arr. Darmon Meader; More Than - Arr. Kerry Marsh; Not Like This - Arr. McMillan; Shadow - Arr. Jen Kinghorn; Crush - Arr. McMillan; Smoke Gets in Your Eyes - Arr. Jen Kinghorn; Aint Nobody Here But Us Chickens - Arr. Darmon Meader
Admission: $15/adult, $10/stud/sen
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

7 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An evening of exciting big band music selected from the libraries of the jazz greats as well as those who are currently defining the idiom.
For concert and ticket information call 497-4436

8 Tuesday, 8:00 pm
Master of Music Recital
Leslie Mahr, viola
Walton Concerto for Viola
Bach Suite No. 5 in C Minor for Solo Viola, BWV1011
Hindemith Sonata for Viola and Piano Op.11 No. 4
Free admission

9 Wednesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
JS Bach Aria variata alla maniera italiana A Minor, BWV 989 (Aria and Ten Variations in the Italian Style)
Faure Theme and Variations Op 73
Chopin Mazurkas: Op 50, No 1, G Major; Op 24, No 2, C Major; Op 68, No 2, A Minor; Op 68, No 3, F Major; Op 7, No 1, B Flat Major
and Ballade No 2, Op 38 in F Major
Ginastera Danzas Argintinas pour piano
Free admission

10 Thursday, 8:00 pm
Master of Music Recital
John Paul Ksiazek, piano
Free admission

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Recital

Alyssa Miller, oboe
& Tom King, piano

Saturday 5 April 2008
8:00 pm
Holy Trinity Anglican Church
10037 – 84 Avenue
Free Admission

Programme

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Pièce en forme de habanera (1907) Maurice Ravel (1875 – 1937)

Concerto in C Major, RV 477 Antonio Vivaldi (1678 – 1741)
I. Allegro non molto
II. Larghetto
III. Minuetto

Sonate pour Hautbois et Piano (1947) Henri Dutilleux (1916 –)
I. Aria
II. Scherzo
III. Final

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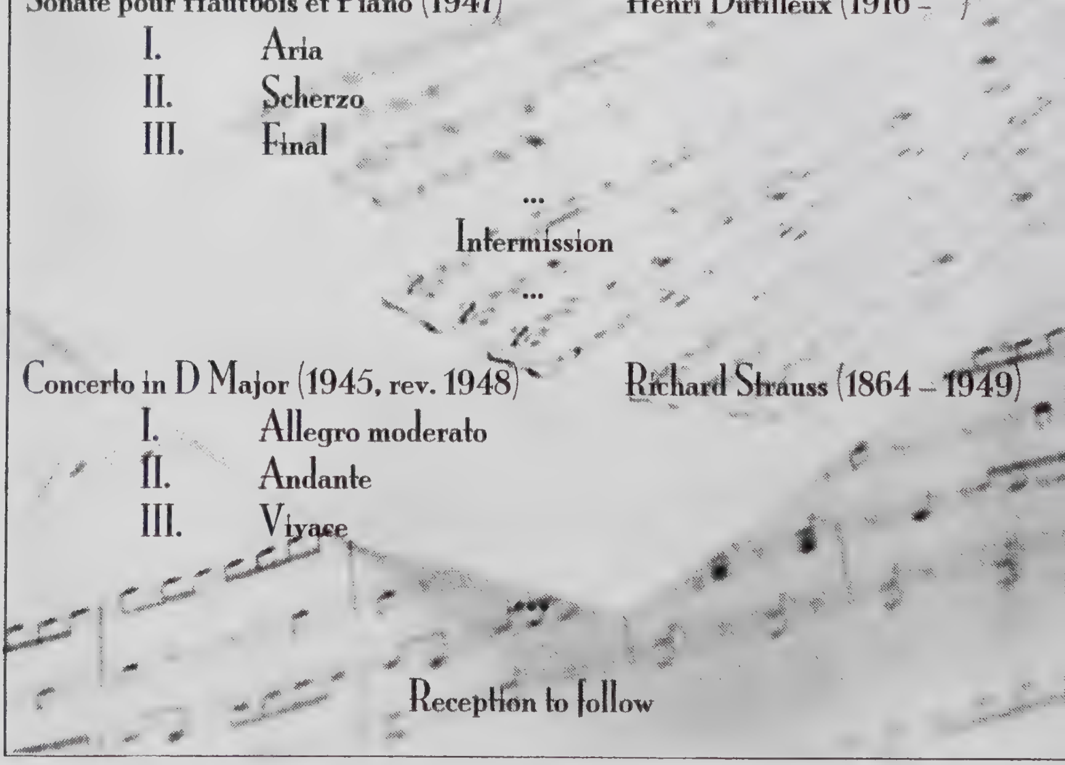
Intermission

…



Concerto in D Major (1945, rev. 1948) Richard Strauss (1864 – 1949)
I. Allegro moderato
II. Andante
III. Vivace

Reception to follow

Alyssa Miller ... born and raised in British Columbia, Alyssa moved to Edmonton at 18 to further her musical studies at the University of Alberta. Following the completion of her Bachelor degree in Music Performance with Distinction in 2006, she continued her training with Beth Levia at the University of Alberta, entering the Master in Music program. Alyssa has been active within the University's music department since 2001, serving as principal oboe for the Symphonic Wind Ensemble and Symphony Orchestra for many of those years.

Alyssa is active in the Edmonton region as a freelance musician, chamber instrumentalist, coach and clinician, and has performed with Da Camera Singers, Pro Coro Canada, Opera Nuova, Concordia Symphony Orchestra, University of Calgary Wind Ensemble, and various small orchestras and chamber ensembles throughout the city.

Tom King ... born and raised in Regina, Saskatchewan, pianist Tom King began his post-secondary piano studies at the University of Alberta with pianist Stephane Lemelin. Tom then spent a year in Bergen, Norway, specializing in Scandanavian music with some of Norway's finest pianists at the Grieg Academy. Tom later returned to Canada and received his Bachelor of Music degree from the University of Ottawa studying with Andrew Tunis.

Tom has spent time in residency at the Banff Centre for Performing Arts studying with pianists Angela Cheng and Anton Kuerti among others, and has been heard in recital on CBC radio. As well as being in demand as an accompanist and teacher, Tom is also an accomplished jazz pianist, performing throughout Western Canada.

Special Thanks

•••

Beth Levia
Tom King
Dr. William Street
Dr. Angela Schroeder
Dr. Roger Admiral
Dr. Leonard Ratzlaff
Dr. Fordyce Pier
Dr. Malcolm Forsyth
Wendy Grasdahl
Lynda and Stewart Miller
Dalen Brestrich
Court Laslop
Caitlin Smith

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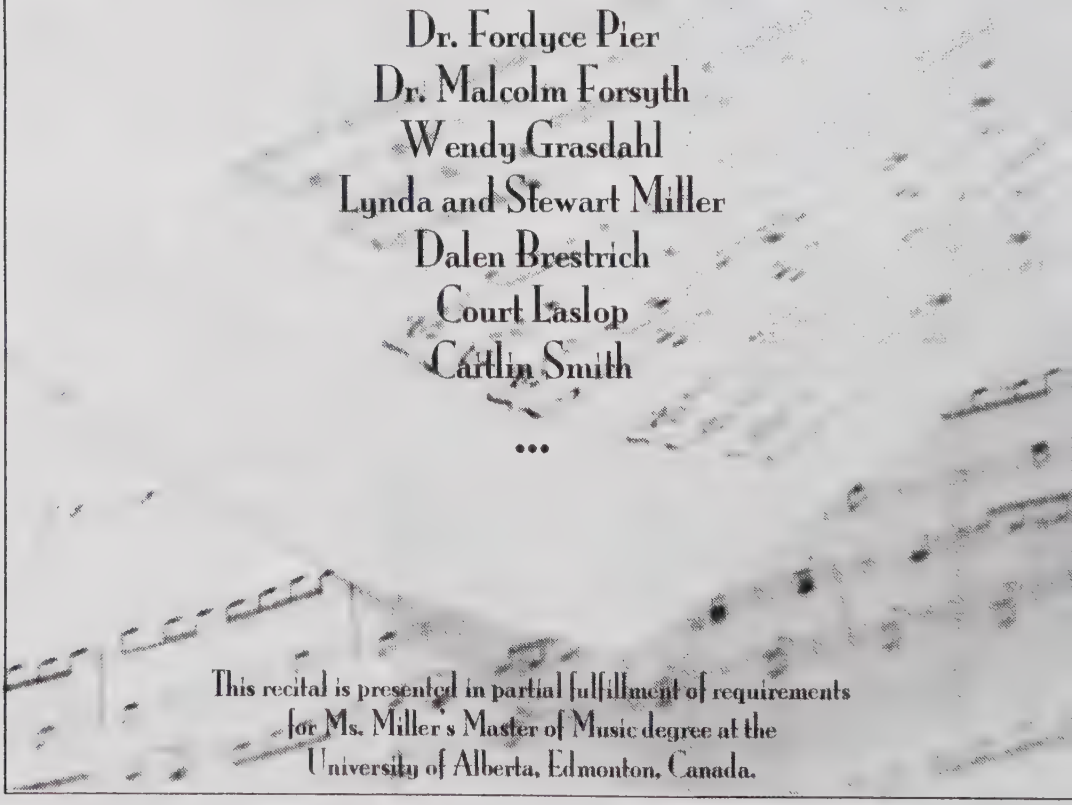

This recital is presented in partial fulfillment of requirements
for Ms. Miller's Master of Music degree at the
University of Alberta, Edmonton, Canada.

DEPARTMENT OF
MUSIC

Concert Band

Wendy J Grasdahl, Conductor

Sunday, April 6, 2008 at 3:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Commando March (1943)	Samuel Barber (1910–1981)
Three Chorale Preludes (1956) 1. Break Forth O Beauteous Heavenly Light 2. O Sacred Head Now Wounded 3. Now Thank We All Our God	William P Latham (b. 1917)
Masque (1968)	W Francis McBeth (b. 1933)
Epinicion (1972)	John Paulson (b. 1948)

Intermission

Light Cavalry Overture (1866)	Franz von Suppe (1819–1895) arr Henry Fillmore

Guest Performers
The Alberta Licorice Control Board
(Clarinet Choir)

Funeral March of a Marionette	Charles Gounod arr Johnston
Irish Tune from County Derry	Percy Grainger arrJohnston
"Clarimetricks" from *Minature Jazz Suite #1*	Lennie Niehaus

Huckleberry Finn Suite (2005) Four Scenes from *Mark Twain, Op. 33* 1. A Lazy Town 2. Jim 3. The King and the Duke 4. Huckleberry's Rag	Franco Cesarini (b.1961)

The University of Alberta Concert Band, 2007-2008
Wendy J Grasdahl, Conductor

Piccolo
Nicolette Garman

Flute I
*Nicolette Garman
Genevieve Kalnins
Tanya Saunderson
Meagan Grabowski
Catlin Miller Fewer
Nikqueta Chojnacki
Caitlin Phare
Stephanie Wong
Nicole Seccapien
Stephanie Stormes

Flute II
Pamela Zilinski
Kayla Fuller
Kirsten Elliott
Meagan Homer
Veronica Lednicky
Kelsey Shacker
Jessica Thiessen
Melissa Rodenburg
Noelle Kung

Oboe
*Christa Eriksson

Eb Clarinet
Lyndsey Cohen

Clarinet I
*Christopher Mann
Collin Rattray
Ianna Ings
Emilia Lim

Clarinet II
Tony Buchanan
Leah Halliday
Vivian Leung

Clarinet III
Danielle Simard
Ian Moore
Jenna Mortemore
Amy Derksen
Andrew Merritt

Bass Clarinet
Kirstyn Schmidt

Bassoon
Anno Laarman
Rachelle Labby

Alto Saxophone
*Kim Cochrane
Danielle Smith
Caitlyn Schleppe
Jashu Minhas

Tenor Saxophone
*Adam Maunder
Janique Richard

Bari Saxophone
*Ian Taylor

Horn
*Michael Clark
Kayleigh Cline
Travis Flath
Jennifer Forbes

Trumpet
Janita Burgess
Max Mazur
Justina Watt
Evan Meyer-Scott
Kayle Clark
Grant Oblak
Chelsea Mandrusiak

Trombone
*Justin Kautz
Brett Ferland
Jeremy Kerr Wilson
Mike Preiksaitis
Tom East
Torin Stepan
Catherine Woodruff
Amanda Leaf
Lisa Mueller

Euphonium
* Peter Marriott
Kim Shire

Tuba
*Wei Qiang
Sarah Marsh

Percussion
*Shaun Hosegood
Zach Smith
Trevor Brooke

*Denotes section leader

WENDY J GRASDAHL

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distinguished Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. Wendy is the Trumpet Instructor at Concordia University College of Alberta.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy J Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

APPLIED MUSIC FACULTY

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
Harp – Nora Bumanis
String Bass – Jan Urke

HAPPNIN'
U of A JAZZ CHOIR

Happnin' The U of A Jazz Choir
John McMillan, Director

Monday, April 7, 2008
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Where I Belong	arr McMIllan
Grass Grows Greener	Real Group
Caravan	arr Darmon Meader
More Than Words	arr Kerry Marsh
Not Like This	arr McMillan
Shadow	arr Jen Kinghorn
Crush	arr McMillan
Smoke Gets in Your Eyes	arr Jen Kinghorn
Aint Nobody Here But Us Chickens	arr Darmon Meader

For more information on the choir and our upcoming events, please visit our website at www.ualberta.ca/~happnin

Happnin'
The University of Alberta Jazz Choir 2007-2008
John McMillan, Director

Courtney Creegan
Celeste Quan
Jessica Wagner
Keesa Elicksen
Michele Vachon
Rachelle Kay
Stephanie Chai
Stephanie Savage
Yan Bonnema
Andrew Gibb
Andrew Weiss
Ian Trace
James Chevalier
Joseph Tong

Rhythm Section
Marissa Verreault
Rob Joseph
Darryl Meyer

Upcoming Events

April
8 Tuesday, 8:00 pm
Master of Music Recital
Leslie Mahr, viola
Walton Concerto for Viola
Bach Suite No. 5 in C Minor for Solo Viola, BWV1011
Hindemith Sonata for Viola and Piano Op.11 No. 4
Free admission

9 Wednesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
JS Bach Aria variata alla maniera italiana A Minor, BWV 989 (Aria and Ten Variations in the Italian Style)
Faure Theme and Variations Op 73
Chopin Mazurkas: Op 50, No 1, G Major; Op 24, No 2, C Major; Op 68, No 2, A Minor; Op 68, No 3, F Major; Op 7, No 1, B Flat Major
and Ballade No 2, Op 38 in F Major
Ginastera Danzas Argintinas pour piano
Free admission

10 Thursday, 8:00 pm
Master of Music Recital
John Paul Ksiazek, piano
Free admission

13 Sunday, 3:00 pm
Master of Music Recital
Madeleine Graham, piano
Free admission

18 Friday, 8:00 pm
Music at Convocation Hall II
Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Andriy Talpash, conductor
Works by Bashaw, Talpash and Hannesson
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

department of Music

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or contact the Department of Music, Fine Arts Building 3-82, 492-0601.

In Recital

Leslie Mahr, viola

Candidate for the Master of Music degree in Performance

Tuesday, April 8, 2008 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Concerto for Viola (1928-29) William Walton
(1902-1983)
- Andante comodo
- Vivo e molto preciso
- Allegro moderato

Suite No. 5 in C Minor for Solo Viola Johann Sebastian Bach
BWV1011 (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Intermission

Sonata for Viola and Piano Op.11 No. 4 (1919) Paul Hindemith
(1895-1963)
- Fantasie
- Thema mit Variationen
- Finale (mit Variationen)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Mahr.

Reception to follow

Upcoming Events

April
10 Thursday, 8:00 pm
Master of Music Recital
John Paul Ksiazek, piano
Free admission

9 Wednesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
JS Bach Aria variata alla maniera italiana A Minor, BWV 989 (Aria and Ten Variations in the Italian Style)
Faure Theme and Variations Op 73
Chopin Mazurkas: Op 50, No 1, G Major; Op 24, No 2, C Major; Op 68, No 2, A Minor; Op 68, No 3, F Major; Op 7, No 1, B Flat Major
and Ballade No 2, Op 38 in F Major
Ginastera Danzas Argintinas (pour piano)
Free admission

13 Sunday, 3:00 pm
Master of Music Recital
Madeleine Graham, piano
Amadeus Mozart Rondo in A Minor, K.511; Scarlatti Sonata in E Major K531 / L430; Sonata in F Minor, K466 / L118; Sonata in C Major (*Pastorale*) K.513 / LS3
Beethoven Sonata in E-Flat Major, Op.31 #3; Fauré Nocturne No.5 Op.37; Barcarolle No.1 Op.26; Impromptu No.3 Op. 34;
Mompou Cancion y Danza No.7; Cancion y Danza No.3; Cancion y Danza No.9; Cancion y Danza No.5
Free admission

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Music at Convocation Hall II
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22 Tuesday, 5:00 pm
Hear's To Your Health
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Rachmaninoff Elegiac Trio No. 1
Schubert Trio in B-Flat Major, D. 898
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission

24 Thursday, 8:00 pm
Visiting Artist Recital
Jassen Todorov, violin
William Corbett-Jones, piano
Mozart Sonata in B Flat, K 454
Szymanowski Three Paganini Caprices
Ysaye Solo Sonata No. 5
Ravel Sonata
General admission at the door: $10
Free admission to University of Alberta staff and students

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MMus Recital

Amber Campbell, clarinet

Assisted by

Michael Massey, piano

And guest

Stephen Stone, snare drum

Wednesday, April 9, 2008 at 5:00 pm

This recital is presented in partial fulfillment of the requirements for the degree of MMus

Program

Hillandale Waltzes (1947)	Victor Babin (1908-1972)
Theme I. Valse élégante II. Valse passionée III. Valse somber IV. Valse volante V. Valse triste VI. Valse de bonne humeur VII. Valse brillante et joyeuse VIII. Valse oubliée	
Three Etudes on Themes of Gershwin (1990)	Paul Harvey (1935-)
1. I Got Rhythm 2. Summertime 3. It Ain't Necessarily So	
Première Rhapsodie (1911)	Claude Debussy (1862-1918)

Intermission

Sonata (1971)	Carlos Guastavino (1912-2000)
II. Andante	
Koncert for Klarinet og Orkester, Op. 57 (1928)	Carl Nielsen (1865-1931)

Stephen Stone, snare drum

Victor Babin (1908-1972) was a Russian-born composer and pianist. He began his studies at Riga, and in 1928 moved to Berlin to study piano and composition. In 1937, he and his wife, who was also his duo piano partner, moved to the US. He spent the rest of his life in the US, and taught at several institutions: Aspen Music School, Berkshire Music Center, Cleveland Institute of Music, where he was director from 1961 until his death, and Case Western Reserve University. His compositions were written in a conservative, post-Romantic language.

The *Hillandale Waltzes* (1947) are a theme and variations based on a theme by Austrian pianist and composer Johann Hummel (1778-1837). In the compositional technique theme and variations, a theme is first presented, and the following movements are based upon it either harmonically, melodically, or rhythmically. Sometimes the reference is obvious, as in the last variation of this piece, and at other times it is difficult to find, such as in the sixth variation. Babin wrote the piece as a present for Anne Archbold, a patron of the arts whom the Babins had visited at her home, Hillandale.

Paul Harvey (1935-) is an English clarinetist and composer. He studied at the Royal College of Music in London. For much of his life, he served as Professor of Clarinet at Kneller Hall, the Royal Military School. His major compositional output was for saxophone and clarinet ensemble.

Three Etudes on Themes of Gershwin (1990) is a compilation of three etudes based on songs of George Gershwin. ‘I Got Rhythm’ was a slow song composed in 1928 for the musical *Treasure Girl*, and was rewritten as a faster tune for the 1930 musical *Girl Crazy*. Both ‘It Ain’t Necessarily So’ and Summertime’ were songs for the musical *Porgy and Bess* (1935). Harvey’s etude on ‘It Ain’t Necessarily So’ was written first, on a commission by clarinet soloist Anton

Weinberg in 1975. Following its first performance, the publisher commissioned two more pieces to make up a suite. ‘I Got Rhythm’ is dedicated to Dr. James Gillespie, Professor of Clarinet at the University of North Texas, and editor of the International Clarinet Magazine. ‘Summertime’ is dedicated to Dr. Jerome Bunke, who is now director of the Concert Artists’ Guild of North America. It is subtitled ‘By Twickenham Ferry’ because Dr. Bunke is a keen photographer, and used to have slides of his photographs projected on a screen during his recitals. That particular summer he stayed in Twickenham, near the ferry, and took many photographs of swans on the Thames, which he used to add atmosphere to this suite.

Claude Debussy (1862-1918) is recognized as one of the most important musicians of his time. His harmonic innovation had a profound influence on generations of composers. He studied at the Paris Conservatoire from 1872, and although he wanted to pursue a career as a pianist, he was more skilled as a composer than as a performer. Debussy was trained in the Wagnerian style, but abandoned it in 1889. Very shortly after this decision, he discovered the theatre of Armam and the Javanese gamelan at the Universal Exposition of 1889, which strongly influenced his compositions thereafter. He was also influenced by other arts such as poetry and the visual arts, finding that he had more to learn from artists than from career-obsessed musicians. In Debussy’s compositions, timbre, the tone color of different instruments, was very important, as heard in his sparsely orchestrated pieces.

Première Rhapsodie (1911) was originally written as a piece for a clarinet competition at the Conservatoire. Its official premiere was six months later, on January 16, 1911, where it was performed by Prosper Mimart. Debussy enjoyed Mimart’s interpretation and “commented quite spontaneously that this was one of the most pleasing pieces he had ever written." After this performance, Debussy wrote an orchestration of the *Rhapsodie* for solo clarinet and orchestra. The work remains one of the staples of the clarinet repertoire today.

Carlos Guastavino (1912-2000) was an Argentine composer and pianist. He actually began his studies in chemical engineering, switching to music in 1938 upon receiving a grant from the Santa Fe Ministry of Public Instruction to study music at the National Conservatory in Buenos Aires. Upon his arrival, however, he decided to take private lessons in composition and piano instead of entering the Conservatory. He made many international concert tours, including Latin America, England, China, and the former Soviet Union. He performed less from the 1960s onward, focusing more on composition. Disillusioned by the neglect of critics and colleagues, he stopped composing abruptly in 1975, and didn't resume until 1987, finally retiring in 1992. Beginning in the mid-1940s, Guastavino's music gained increasing local and international fame. His pieces have a strong nationalist influence. He objected to contemporary musical trends, and his music never diverges from tonal harmony and traditional forms.

The *Clarinet Sonata* is one of his best known instrumental works, as his main compositional output was songs. The second movement is lyrical in feel, and the opening and closing sections are free and sound improvisational.

Carl Nielsen (1865-1931) was a Danish composer, conductor and teacher. He was the most prominent and influential Danish musician of his time, and his international fame has grown steadily since the 1950s. Nielsen's music covers a wide range of styles, from Brahmsian Romanticism at the outset to a high-principled, personal brand of neo-classicism in his last years. He studied at the Copenhagen Conservatory, and shortly afterwards gained a position as second violin in the Royal Chapel (the opera orchestra resident at the National Theatre) from 1889 to 1905, and was the conductor of that ensemble from 1905 until 1914. In 1915 he succeed Franz Neruda as head of the Musikforening ('Music Society'), and from 1916 to 1919 taught theory and composition at the Copenhagen Conservatory. In his compositions, Nielsen said that "I wanted to protest against the typical Danish soft smoothing over. I wanted stronger rhythms and more advanced harmony."

The *Koncert for Klarinet og Orkester*, Op. 57 (1928), was one of two concertos which Nielsen wrote for members of the Copenhagen Wind Quintet, the other being the *Flute Concerto* of 1926. The *Clarinet Concerto* was written for Aage Oxenvad. The piece is a struggle between two tonalities, F Major and E Major. It is speculated that the wildly contrasting and dueling sections reflect Oxenvad's bipolar mood swings. It is a technically demanding work, as even Oxenvad "grumbled that Nielsen must be able to play the clarinet since he had systematically used the notes that are most difficult to play." The first public performance on October 11, 1928 was generally well received, with Politiken newspaper writing that Nielsen "has liberated the soul of the clarinet, not only the wild animal aspect but also its special brand of ruthless poetry.... This work could hardly have found a more homogeneous interpretation. Oxenvad's sonority is in tune with the trolls and the giants, and he has *soul*, a rough and stocky primordial force mixed with naive Danish mildness. Certainly Carl Nielsen must have had *his* particular clarinet sound in mind while composing this Concerto."

Reception to follow in Arts Lounge of Convocation Hall

In Recital

Irene Bosma, piano

Candidate for the Master of Music degree
in Piano Performance and Pedagogy

Wednesday, April 9, 2008 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Aria variata alla maniera italiana Johann Sebastian Bach
BWV 989 (Pre. 1714) (1685 - 1750)
(Aria and Ten Variations in the Italian Style)

Theme and Variations Op.73 (1895) Gabriel Fauré
Theme (1845 - 1924)
Variation I L'istesso tempo
Variation II Piu mosso
Variation III Un poco piu mosso
Variation IV L'istesso tempo
Variation V Un poco piu mosso
Variation VI Molto adagio
Variation VII Allegro moderato
Variation VIII Andante molto moderato
Variation IX Quasi adagio
Variation X Allegro vivo
Variation XI Andante molto, moderato espressivo

Intermission

Mazurka Op.50 No.1 in G Major (1841-1842) Frederic Chopin
Mazurka Op.24 No.2 in C Major (1834-1835) (1810 - 1849)
Mazurka Op.68 No.2 in A Minor (1827)
Mazurka Op.68 No.3 in F Major (1829)
Mazurka Op.7 No.1 in B-Flat Major (1830-31)

Ballade No.2 Op.38 in F Major (1836-39) Frederic Chopin

Danzas Argentinas (1938) Alberto E Ginastera
I. Danza del viejo boyero (Dance of the ox driver) (1916 - 1983)
II. Danza de la moza donosa (Dance of the gracious maiden)
III. Danza del gaucho matrero (Dance of the cowboy)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Bosma.

Reception to follow

Upcoming Events

April

10 Thursday, 8:00 pm
Master of Music Recital
John Paul Ksiazek, piano
Free admission

13 Sunday, 3:00 pm
Master of Music Recital
Madeleine Graham, piano
Amadeus Mozart Rondo in A Minor, K.511; Scarlatti Sonata in E Major K531 / L430; Sonata in F Minor, K466 / L118; Sonata in C Major (*Pastorale*) K.513 / LS3
Beethoven Sonata in E-Flat Major, Op.31 #3; Fauré Nocturne No.5 Op.37; Barcarolle No.1 Op.26; Impromptu No.3 Op. 34;
Mompou Cancion y Danza No.7; Cancion y Danza No.3; Cancion y Danza No.9; Cancion y Danza No.5
Free admission

18 Friday, 8:00 pm
Music at Convocation Hall II
Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Andriy Talpash, conductor
Works by Bashaw, Talpash and Hannesson
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Hear's To Your Health
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Rachmaninoff Elegiac Trio No. 1
Schubert Trio in B-Flat Major, D. 898
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission

24 Thursday, 8:00 pm
Visiting Artist Recital
Jassen Todorov, violin
William Corbett-Jones, piano
Mozart Sonata in B Flat, K 454
Szymanowski Three Paganini Caprices
Ysaye Solo Sonata No. 5
Ravel Sonata
General admission at the door: $10
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In Recital

John-Paul Ksiazek, piano

Candidate for the Master of Music degree
in Piano Performance

Thursday, 10 April, 2008 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in A minor, K. 310 (1778)
Wolfgang Amadeus Mozart
(1756 – 1791)

Allegro maestoso
Andante con espressione
Presto

Intermezzo in A Major, Op. 118 No. 2 (1893)
Johannes Brahms
(1833 – 1897)

Miroirs (1904 – 1905)
Maurice Ravel
(1875 – 1937)

II. *Oiseaux tristes*
IV. *Alborada del gracioso*

Intermission (15 minutes)

Kartinki s vystavki (1874)
(Pictures from an Exhibition)
Modest Mussorgsky
(1839 – 1881)

Promenade	Promenade
Gnomus	The Gnome
Intermezzo	Interlude
Il vecchio castello	The Old Castle
Intermezzo	Interlude
Tuileries (Dispute d'enfants après jeux)	(Dispute between Children at Play)
Bydło	Cattle
Intermezzo	Interlude
Balet nevylupivshikhsya ptentsov	Ballet of the Unhatched Chicks
'"Samuel" Goldenberg und "Schmuÿle"'	Samuel Goldenberg and *Schmuÿle*
Intermezzo	Interlude
Limoges le marché (La grande nouvelle)	The Market (The Big News)
Catacombae (Sepulcrum romanum)	Catacombs (Roman Tomb)
Con mortuis in lingua mortua	With the Dead in a Dead Language
Izbushka na kur'ikh nozhkakh (Baba-Yaga)	The Hut on Hen's Legs (Baba-Yaga)
Bogatyrskie vorota (vo stol'nom gorode vo Kieve	The Knight's Gate (in the Ancient Capital, Kiev)

Mozart wrote his Sonata in A minor, the first of only two he composed in a minor key, during his disastrous second trip to Paris. Instead of the warm reception he had received as a child, he was largely ignored and was unsuccessful in gaining employment. While in Paris his mother died, leaving him there alone. The impact these events must have had on Mozart's being can be heard in the sonata, with its sudden shifts of character and wide range of emotions. As with so much of Mozart's music, there is a sense of operatic drama throughout.

The piano pieces in opp. 116 – 119 are among Brahms' final compositions, only being followed by two sonatas for clarinet and piano and a set of chorale preludes for organ. Although it's unusual to program these short pieces individually, they are so thoroughly composed and so beautiful that even though I haven't learned any of the others from op. 118 I thought I'd play this one for you. Jacques Després, my teacher, suggested it would make a nice transition from the sonata to the pieces by Ravel. I began the year with an unusual set of pieces and his ideas for collecting them into a program were a great help.

Ravel's *Oiseaux tristes* (sad birds), with its layering of ideas, constant flow of triplet eighth notes, and use of bird calls, reminds me of the music of Messiaen. The faint-hearted need not be alarmed, however, as the soundscape produced is entirely impressionistic with rich, beautiful harmonies. In *Alborada del gracioso* (The Comedian's Aubade), the French interest in Spanish music that was popular at the time can be seen. Both Debussy and Ravel were praised by Spanish composers for their ability to write such convincingly authentic Spanish music. Having a Basque mother, Ravel came by it honestly. An aubade is a song or poem about lovers parting at daybreak.

Mussorgsky composed *Pictures from an Exhibition* shortly after attending an exhibition of paintings and drawings by his friend Victor Hartmann who had passed away. This work is programmatic, with the opening *Promenade* depicting the composer walking through the exhibition. This theme returns in the following *Intermezzi*, each time in a different character. The individual pieces are based on some of the pictures of the exhibition, though Mussorgsky did not attempt to recreate the pictures in music; he instead used the pictures as a starting point for his own imagination. For example, *Bydło*, a picture of cattle, became an oxcart with a heavy load, and *Goldenberg* combined two Jews from separate pictures, one rich and one poor, who get into an argument.

A great deal of *Pictures'* popularity comes from its colourful portrayal of these diverse scenes and its Russian flavour. Mussorgsky's music is known for its realism and strong Russian nationalism, both of which are very much present in this work. These tendencies were so much stronger than they were in his colleagues that his music was largely misunderstood and became widely known in altered forms that removed the force of expression and toned down his originality. Although *Pictures* was composed in 1874, it wasn't until the latter half of the 20th century that it became a part of the standard piano repertoire. By this time it had become well known in Ravel's 1922 orchestrated version, which lacks the directness and individuality of Mussorgsky's musical language. Recent decades have seen a desire to return to Mussorgsky's original conception of the work, though this has proven difficult with the prejudices created by well-known altered forms and uncertainty with regards to what Mussorgsky's ideas were.

There will be a reception following this recital in the student lounge through doors to the left in the main entrance to the building as you leave the hall. Just follow a hungry looking student to find it. I would like to thank everyone for coming and invite all of you to a recital mezzo-soprano Rebecca Claborn and I will be giving on April 18th at 8 p.m. at Holy Trinity Anglican Church, 10037 84th Avenue. We will be performing works by Caccini, Monteverdi, Robert Schumann, and Wolf.

In Recital

Madeleine Graham, piano

Candidate for the Master of Music degree
in Performance (Piano Pedagogy)

Sunday, April 13, 2008 at 3:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Rondo in A Minor K.511 (1787) Wolfgang Amadeus Mozart
(1756-1791)

Sonata in E Major K.531 / L430 Domenico Scarlatti
Sonata in F Minor K.466 / L118 (1685-1757)
Sonata in C Major (*Pastorale*) K.513 / LS3

Sonata Op.31 No.3 (1801/02) Ludwig van Beethoven
Allegro (1770-1827)
Scherzo – Allegretto vivace
Menuetto – Moderato e grazioso
Presto con fuoco

Intermission

Nocturne No.5 Op.37 (1884) Gabriel Fauré
Barcarolle No.1 Op.26 (1880) (1845-1924)
Impromptu No.3 Op.34 (1883)

Cancion y Danza No.7 (1950) Federico Mompou
Cancion y Danza No.3 (1928) (1893-1987)
Cancion y Danza No.9 (1957)
Cancion y Danza No.5 (1950)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Graham.

Reception to follow

Upcoming Events

April

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Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
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Voice Recital

Sarah Toane
with
Jeremy
Spurgeon

Sunday,
April 13th, 5pm
FAB, Room 2-7

Program

From Rosy Bow'rs	Henry Purcell (1659-1695)

Beau Soir	Claude Debussy (1862-1912)
Les Cloches	Claude Debussy (1862-1912)
Si Mes Vers Avaient des Ailes	Reynaldo Hahn (1875-1947)

from *Le Nozze di Figaro*	
Porgi, Amor	W. A. Mozart (1756-1791)
from *Die Zauberflote*	
Ach, Ich Fühls	W. A. Mozart (1756-1791)
from *Die Fledermaus*	
Mein Herr Marquis	Johann Strauss (1825-1899)

Botschaft	Johannes Brahms (1833-1897)
Am Sonntag Morgen	Johannes Brahms (1833-1897)

from *The Mystery of Edwin Drood*	
Moonfall	Rupert Holmes (b. 1947)
from *Sweeny Todd*	
Green Finch and Linnet Bird	Stephen Sondheim (b. 1930)
from *Rapunzel*	
The Witch's Song	Jeff Unger (unknown)

Reception to Follow in Room 2-15

Program Notes

From Rosy Bow'rs is a mad song from the third part of *Don Quixote* with music by Henry Purcell (1659-1695) and lyrics by Thomas D'Urfey (1653-1723). Madness had been a recurrent preoccupation of English Dramatists and most of these mad songs were written as incidental music to plays. **From Rosy Bow'rs** is sung by a female character cynically feigning madness in order to seduce Don Quixote. Purcell's setting however, composed in his final illness, rises beyond this trivial situation and shows no trace of irony or pretense.

The following set of French pieces includes **Beau Soir** and **Les Cloches** by Claude Debussy (1862-1918) as well as **Si Mes Vers Avaient des Ailes** by Reynaldo Hahn (1875-1947). Both of the Debussy pieces feature poetry by Paul Bourget, a French Novelist and Critic. **Si Mes Vers Avaient des Ailes** was composed by Hahn in 1888 when he was just 13 years old, using the poetry of Victor Hugo.

Porgi, Amor, music by Wolfgang Amadeus Mozart (1756-1791) is from Act II of *Le Nozze di Figaro* or *The Marriage of Figaro*. The Countess Almaviva knows that her husband has developed a roving eye for other ladies of the castle and is shamed and hurt by his deceit. Alone in her bed chamber as the act opens, she asks the god of love to assist her in her hour of need. **Ach Ich Fühl's**, another Mozart aria, appears in Act II scene IV of *Die Zauberflote* or *The Magic Flute*, and is sung by the character Pamina. Pamina is despondent because her love, the Prince Tamino, no longer speaks to her. **Mein Herr Marquis** is an aria from *Die Fledermaus* or *The Bat* by Johann Strauss (1825-1899). The chambermaid Adele is discovered by her master at a party that neither should be attending. When her master suggests she is a chambermaid everyone laughs and Adele continues to make sport of her employer.

Both **Botschaft** and **Am Sonntag Morgen** were written by Johannes Brahms (1833-1897) and published in 1868, a summer that Brahms worked extensively on Lieder pieces. **Am Sonntag Morgen** is the first piece in a set of 5 pieces, Op. 49.

This final set consists of songs from the Musical Theatre genre that have more of a classical sound. **Moonfall** is a piece from *The Mystery of*

Edwin Drood by Rupert Holmes (b. 1947), with the story based on the unfinished novel of the same name by Charles Dickens. **Moonfall** is sung by the character Rosabud. Jasper, Rosabud's music teacher, has composed a song for her and insists she sing it. Jasper has feelings for Rosabud but she is betrothed to Jasper's nephew, Edwin Drood. **Green Finch and Linnet Bird**, sung by the character Johanna, is from the musical *Sweeny Todd* by Stephen Sondheim (b. 1930). Johanna is the daughter of Benjamin Barker, later known as Sweeny Todd, who was deported by Judge Turpin when Johanna was one year old. Her mother was thought to have committed suicide and Judge Turpin raised Johanna from then on. He kept her in total seclusion like a bird in a cage. Finally, **The Witch's Song** is a piece from Alberta Opera's version of *Rapunzel* with music by Edmonton native Jeff Unger. In the scene preceding this song, Rapunzel has escaped her tower to find her prince much to the witch's dismay. The role of the witch was premiered by Sarah Toane in 2005.

Beau Soir

Lorsque au soleil couchant
Les rivières sont roses,
Et qu’un tiède frisson court sur les champs de blé
Un conseil d’étre heureux semble sortir des choses
Et monter vers le coeur troublé;
Un conseil de goûter le charme d’être au monde
Cependant qu’on est jeune et que le soir est beau,
Car nous nous en allons,
comme s’en va cette onde:
Elle à la mer,
Nous au tombeau!

Beautiful Evening

When in the setting sun
the rivers are rose,
And when a warm rustle of breeze crosses the wheat fields
A counsel to be happy seems to come forth from all things
And ascend to the fearful heart;
A counsel to relish the charm of being in this world
While one is young and while the evening is beautiful,
For we are going away
as this wave goes away
It to the sea,
We go to the grave!

Les Cloches

Les feuilles s’ouvraient sur le bord des branches. Délicatement.
Les cloches tintaient, légères et franches. Dans le ciel clément.
Rythmique et fervent comme une antienne, Ce lointain appel
Me remémorait la blancheur chretienne Des fleurs de l’autel.
Ces cloches parlaient d’heureuses années,
Et dans le grand bois Semblaient reverdir les feuilles fanées
Des jours d’autrefois.

The Bells

The leaves opened on the ends of the branches delicately
The bells rang lightly and frankly in the clement sky.
Rhythmic and fervent like an ancient this far away call
Reminded me of the Christian white of the flowers on the alter
These bells spoke of happy
years
And in the great wood the leaves seemed to become green again
The days old.

Si Mes Vers Avaient des Ailes

Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau
Si mes vers avaient des ailes
Comme l’oiseau!

If My Verses had Wings

My verses would flee, sweet & frail,
To your garden so beautiful,
If my verses had wings
Like the bird!

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes
Comme l'esprit!
Près de vous, purs et fidèles,
Ils accouraient, nuit et jour,
Si mes vers avaient des ailes
Comme l'amour!

They would fly, glittering,
To your cheerful fireside,
If my verses had wings
Like the mind!
To you, pure and faithful
They would hasten, night and day, If
my verses had wings
Like love!

Porgi, Amor

Porgi, amor,
qualche ristoro
al mio duolo,
a' miei sospir!
O mi rendi
il mio tesoro,
O mi lascia almen morir!

Grant, Love

Grant, love,
some relief
to my sorrow,
to my sighing!
Either give me back
my beloved,
Or just let me die!

Ach, Ich Fühl's

Ach, ich Fühl's, es ist verschwunden,
ewig hin der Liebe Glück!
Nimmer kommt ihr, Wonnestunden,
meinem Herzen mehr zurück.
Sieh, Tamino, diese Tränen fließen,
Trauter, dir allein.
Fühlst du nicht der Liebe
Sehnen,
so wird Ruh im Tode sein.

Ah, I Feel It

Ah, I feel it: it has vanished-
forever gone, the happiness of love!
Never will you, blissful hours,
come back again to my heart.
See Tamino, these tears flow,
beloved one, for you alone.
If you do not feel the longing of
love,
then peace will come to be in death.

Mein Herr Marquis

Mein Herr Marquis,
ein Mann wie Sie
sollt' besser das versteh'n!
Darum rate ich,
ja genauer sich
die Leute anzuseh'n!
Die Hand ist doch wohl gar
zufein, ah

My Lord Marquis

My lord Marquis,
a man like you
should understand this better
Therefore
I advise you
to look at people more closely!
My hand is indeed much too
delicate, ah

dies Füßchen so zierlich
und klein, ah.
Die Sprache, die ich führe,
die Taille, die Tournüre,
dergleichen finden Sie bei einer Zofe
nie!
Gestehen müssen Sie fürwahr:
sehr komisch dieser Irrtum war.
Ja, sehr komisch, ha ha ha,
ist die Sache, ha ha ha!
Drum verzeih'n Sie, ha ha ha,
Wenn ich lache, ha ha ha!
sehr komisch, Herr Marquis,
sind Sie!
Mit dem Profil im griech'schen Stil
beschenkte mich Natur.
Wenn nicht dies Gesicht
schon genügend spricht,
so seh'n Sie die Figur!
Schau'n durch die Lorgnette Sie
dann, ah,
sich diese Toilette nur an, ah.
Mir scheinet wohl die Liebe
macht Ihre Augen trübe;
der schönen Zofe Bild hat ganz Ihr
Herz erfüllt!
Nun sehen Sie sie überall:
Sehr komisch ist fürwahr der Fall.
Ja, sehr komisch, ha ha ha,
ist die Sache, ha ha ha!
Drum verzeih'n Sie, ha ha ha,
Wenn ich lache, ha ha ha!

Botschaft

Wehe, Lüftchen, lind und lieblich
Um die Wange der Geliebten,
Spiele zart in ihrer Locke,
Eile nicht hinweg zu fliehn!
Tut sie dann vielleicht die Frage,
Wie es um mich

My little foot so graceful
and tiny, ah.
The language that I speak
my waistline my shape-
The likes of which you will never
find in a chambermaid.
You must truly admit:
This mistake was very funny.
Yes very funny, ha ha ha,
is the thing, ha ha ha!
Therefore forgive me ha ha ha
if I laugh ha ha ha!
Oh my, very funny, lord Marquis
you are!
With a profile in the Grecian style
nature has endowed me
If this face doesn't
already say enough,
then observe my figure!
Then just gaze through your
lorgnette, ah.
at this party dress ah.
It certainly seems to me that love
is making your eyes blurry;
The image of a pretty chambermaid
has completely filled your heart!
Now you see her everywhere;
Very funny, indeed, is the situation.
Yes very funny, ha ha ha,
is the thing, ha ha ha!
Therefore forgive me ha ha ha
if I laugh ha ha ha!

Message

Blow gentle breeze softly & sweetly
around the cheeks of my beloved;
play tenderly among her curls.
Be in no hurry to fly away!
If she then, perhaps, asks
How things are going with me,

Armen stehe,
Sprich: “Unendlich war sein Wehe,
Höchst bedenklich seine Lage;
Aber jetso kann er hoffen,
Wieder herrlich aufzuleben,
Denn du, Holde,
denkst an ihn.”

Am Sonntag Morgen

Am Sonntag Morgen zierlich angetan,
Wohl weiß ich, wo du da bist hin gegangen,
Und manche Leute waren, die dich sahn
Und kamen dann zu mir, dich zu verklagen.
Als sie mirs sagten, hab ich laut gelacht,
Und in der Kammer dann geweint zur Nacht.
Als sie mirs sagten, fing ich an zu singen,
Um einsam dann die Hände wund zu ringen.

Poor man,
say: “Endless was his misery,
most grave his condition;
but now he can hope
to be gloriously revived
because you, lovely one, are thinking of him.”

On Sunday Morning

On Sunday morning, prettily dressed,
I know very well where you went.
There were many people who saw you
And then came to me, to accuse you of betrayal.
When they said it to me, I laughed out loud;
And then in my room I wept in the night.
When they said it to me, I began to sing,
Only to wring my hands sore when I was alone.

Thanks

Sarah would like to thank her family and friends for supporting her and attending this evening's performance. An extra special thanks to Sarah's Mom and Dad for help with the invitations, wardrobe and reception. Thanks to all who brought the delicious goodies about to be enjoyed!

Thank you to Jolaine Kerley, who has been an amazing role model and teacher. Thank you to Jeremy Spurgeon for his wonderful accompaniment. Thank you to Leonard Ratzlaff and the rest of the music department for their support over the past two years. Finally, a special thanks to Dwayne for listening to these songs over and over…

In Recital

Shelley Roth, soprano

Assisted by
Magdalena Adamek-Kurgan, piano

Sunday, April 13, 2008 at 7:30 pm

Studio 27
Fine Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

As When the Dove (1718)
Jubal’s Lyre (1748)

George Frideric Handel
(1685-1759)

Liederkreis (1840)
1. Waldesgespräch
2. Mondnacht
3. Schöne Fremde
4. Frühlingsnacht

Robert Schumann
(1810-1856)

Così Fan Tutte (1790)
1. In uomini, in soldati
2. Una donna a quindici anni

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Deux Poèmes De Louis Aragon (1942)
    C
    Fêtes galantes

Francis Poulenc
(1899-1963)

Canciones Clásicas Españolas (1921-1941)
    Tres Morillas
    Aquel sombrero de monte
    La Guitarra
    El Vito

Fernando J. Obradors
(1897-1945)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Roth.

Reception to follow in Fine Arts Building 2-26

Texts and Translations

As When the Dove

Oh! Didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

As when the dove laments her love,
All on the naked spray,
When he returns, no more she mourns,
But loves the livelong day.

Billing, cooing, panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.

Jubal's Lyre

Oh! Had I Jubal's lyre,
Or Miriam's tuneful voice,
Oh! Had I Jubal's lyre,
Or Miriam's tuneful voice!

To sounds like his I would aspire
To sound like his I would aspire,
In songs like hers,
In songs like hers rejoice.

My humble strains but faintly show,
How much to heav'n and thee I owe.

Waldesgespräch

„Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ' dich heim!"

„Gross ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh'! du weißt nicht, wer ich bin."

„So reich geschmückt ist Roß und Weib,
so wunderschön der junge Leib;
Jetzt kenn' ich dich—Gott steh' mir bei!—
Du bist die Hexe Lorelei!"

„Du kennst mich wohl!—von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald."

Forest Dialogue

"It is already late, it is already cold;
why do you ride alone through the forest?
The forest is vast, you are alone;
You beautiful bride! I will see you home."

"Great are men's deceit and cunning;
my heart is broken with sorrow;
the straying horn sounds here and there.
O flee! You know not who I am."

"So richly adorned are both horse and lady,
so wondrously beautiful is your young body;
now I know you—God be with me!—
you are the sorceress Loreley!"

"You know me well—from a high cliff
my castle silently gazes deep into the Rhine.
It is already late, it is already cold;
Never again shall you leave this forest."

Mondnacht
Es war als hätt' der Himmel
die Erde still geküßt,
daß sie im Blütenschimmer
von ihm nur träumen müßt'.

Die Luft ging durch die Felder,
die Ähren wogten sacht,
es rauschten leis' die Wälder,
so sternklar war die Nacht.

Und meine Seele spannte
weit ihre Flügel aus,
flog durch die stillen Lande,
als flöge sie nach Haus.

Schöne Fremde
Es rauschen die Wipfel und schauern,
als machten zu dieser Stund'
um die halb versunkenen Mauern
die alten Götter die Rund'.

Hier hinter den Myrtenbäumen
in heimlich dämmernder Pracht,
was sprichst du wirr, wie in Träumen,
Zu mir, phantastische nacht?

Es funkeln auf mich alle Sterne
mit glühendem Liebes blick,
es redet trunken die Ferne wie
von künftigem großen Glück!

Frühlingsnacht
Überm Garten durch die Lüfte
hört' ich Wandervögel zieh'n,
das bedeutet Frühlingsdufte,
unten fängt's schon an zu blüh'n.

Jauchzen möcht' ich, möchte weinen,
ist mir's doch, als könnt's nicht sein!
alte Wunder wieder scheinen
mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's
und im Traume rauscht's der Hain,
und die Nachtigallen schlagen's:
„Sie ist deine, sie ist dein!"

Moon Night
It was as if the sky had
quietly kissed the earth,
So that in a shower of blossoms
she must only dream of him.

The breeze wafted through the fields,
the ears of corn waved gently,
the forests rustled faintly,
so sparkling clear was the night.

And my soul stretched
it's wings out far,
flew through the still lands,
as if it were flying home.

Beauteous Foreign Land
The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees
in secretly darkening splendor,
what do you say so murmuringly, as if in a dream,
to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness!

Spring Night
Above the garden across the sky
I heard the migrating birds passing
That meant that spring was already in the air;
Below things are already beginning to bloom.

I could rejoice, I could weep
I feel as though it cannot be!
Old wonders appear again
with the moonlight

And the moon and stars say it,
And in a dream the grove murmurs it,
And the nightingales sing it:
"She is yours! She is yours!"

In uomini, in soldati
In uomini, in soldati
Sperare fedeltà?
Non vi fate sentir, percarità!

Di pasta simile son tutti quanti,
Le fronde mobili l'aure inconstanti
Han più degli uomini stabilità.
Mentite lagrime, fallacy sguardi,
Voci ingannevoli, vezzi bugiardi
Son le primarie lor qualità.
In noi non amino che il lor diletto;
Poi ci dispregiano, neganci affetto,
Nè val da; barbari chieder pieta.

Paghiam, o femmine d'ugual moneta
Questa malefica razza indiscreta;
Amiam per comodo, per vanità.

Una donna a quindici anni
Una donna a quindici anni
De'e saper ogni gran moda,
Dove il diavolo ha la coda,
Cosa è bene, e mal cos' è;
Dee saper le maliziette,
Che innamorano gli amanti,
Finger riso, finger pianti,
Inventar I bei perchè.

De'e in un momento dar retta a cento,
Colle pupille parlar con mille,
Dar speme a tutti, sien belli o brutti,
saper nascondersi senza confondersi,
senza arrossire, saper mentire,
e qual regina dall; alto soglio
col "posso e voglio" farsi ubbidir.

Par ch'abbian gusto, di tal dottrina;
Viva despina, che sa servir.

In men, in soldiers
In men, in soldiers
You hope for fidelity?
For pete's sake, don't let anyone hear you!

They're all made of the same dough.
Windblown branches, changeable breezes
Have more stability then men!
False tears, suspicious glances
Deceiving voices, lying voices
Are the foremost of their qualities!
They only love us when it suits their delight,
They disparage us and deny us affection,
It's useless to ask their pity!

Let's pay them back in their own coin,
This accursed indiscreet race;
Let's love for our convenience and vanity!

A woman of 15 years
A woman of 15 years
Must know all the good methods,
Where the devil keeps his tail,
What's good and what's bad
She must know the little malices
That enamour lovers:
To feign laughter, to feign tears,
And invent good reasons.

She must pay attention to a hundred at a time
Speak through her eyes with a thousand.
Give hope to all, be they handsome or ugly,
Know how to obfuscate without getting confused,
And this queen from her high throne
Can make them obey with, "I can," and "I want."

It seems they like this doctrine,
Long live Despina, who knows how to serve!

C
J’ai traversé les ponts de cé
C’est là que tout a commencé
Une chanson des temp passes
Parle d’un chevalier blessé

D’une rose sur la chaussée
Et d’un corsage dé la cé
Du chateau d’un duc insensé
Et des cygnes dans les fossés

De la prairie où vient danser
Une éternelle fiancée
Et j’ai bu comme un lait glace
Le long lai des glories faussées

La loire emporte mes pensées
Avec les voitures verses
Et les armes désamorcees
El les larmes mal effaces

O ma France, o ma délaissée
J’ai traversé les ponts de Cé.

Fêtes galantes
On voit des marquis sur des bicyclettes
On voit des marlous en cheval jupon
On voit des morveux avec des voilettes
On voit des pompiers brùler les pompons

On voit des mots jetés à la voirie
On voit des mots élevés au pavois.
On voit les pieds des enfants de Marie
On voit le dos des diseuses à voix

On voit des voitur’ à gazogéne
On voit aussi des voitur’ à bras
On voit des lascars que les longs nez génent
On voit des coïons de dix huit carats

On voit ici ce que l’on voit ailleurs
On voit des demoiselles dévoyées
On voit des voyous, On voit de voyeurs
On voit sous les ponts passer les noyes

On voit chômer les marchands de chaussures
On voit mourir d’en nui les mireurs d’œufs.
On voit péricliter les valeurs sûres
Et fuir la vie à la six quat’ deux.

C
I have crossed the bridges of Cé;
It was there it all began.
A song of times past
speaks of a wounded knight;

Of a rose upon the road
And of a bodice unlaced.
Of the castle of a mad duke
And of swans in its moats.

Of the meadow where will dance
An eternal fiancé
And like cold milk I drank
The long lay of my false glories.

The Loire carries off my thoughts.
Along with the overturned cars
And the defused weapons
And the tears not rubbed away.

Oh my France, oh my abandoned one.
I have crossed the bridge of Cé.

Gallant celebrations
One sees phony aristocrats on bicycles,
One sees pimps in kilts.
One sees snotty-nosed kids with veils,
One sees firemen burning pompoms.

One sees words dumped into the garbage,
One sees words raised with the flag.
One sees the feet of Mary’s children,
One sees the backs of nightclub singers.

One sees cars run on combustible gas,
One sees handcarts as well,
One sees rascals hampered by their long noses,
One sees first-class jerks.

One sees debauched young women,
One sees young hoods.
One sees peeping Toms,
One sees the drowned passing under the bridges.

One sees the laid-off shoe salesman,
One sees egg-candlers dying of boredom.
One sees the decline of solid values
And life fleeting slapdashedly by.

Tres Morillas
Tres morillas me enamoran en Jaén,
Axa, Fátima y Marién.

Tres morillas tan garridas,
Iban a coger olives
Y hallábanlas cogidas en Jaén,
Axa, Fátima y Marién.

Y hallábanlas cogidas
Y tornaban desvaidas
Y las colores perdidas en Jaén,
Axa, Fátima y Marién.

Tres morillas tan lozanas
Iban a coger manzanas a Jaén,
Axa, Fátima y Marién.

Aquel sombrero de monte
Aquel sombrero de monte
Hecho con hojas de palma
¡Ay que me le lleva el río!
¡Ay! que me le lleva el agua.

Lo siento por una cinta
Que le puse colorada,
¡Ay! que me le lleva el rîo,
¡Ay! que me le lleva el agua.

Nohe de tener mas mi huerta
A la ribera ce cana
¡Ay que me le lleva el río!
¡Ay! que me le lleva el agua.

Se va yento poco a poco
Y ya no me queda nada,
¡Ay! que me le lleva el río,
¡Ay! que me le lleva el agua.

Aquel sombrero de monte,
¡Ay! que me le lleva el agua.

Three Moorish Maids
Three Moorish maids bewitched me in Jaén:
Axa, Fatima, and Marién.

Three such graceful maids
Went to pick olives
And found them gathered in Jaén:
Axa, Fatima and Marién.

And found them gathered
And returned dismayed
And pale of face in Jaén:
Axa, Fatima and Marién.

Three sprightly Moorish maids
Went to pick apples in Jaén:
Axa, Fatima and Marién.

That mountain hat
That mountain hat
Made of palm leaves,
Ah! The river snatched it from me,
Ah! The water snatched it from me.

I grieve for the colored band
That I put on it.
Ah! The river snatched it from me,
Ah! The water snatched it from me.

No longer must I keep my field
By the river bank.
Ah! The river snatched it from me,
Ah! The water snatched it from me.

Little by little it was going
And now no more is left me.
Ah! The river snatched it from me,
Ah! The water snatched it from me.

That mountain hat
Ah! The water snatched it from me.

La Guitarra sin prima
La guitarre sin prima suena que josa
Como estoy, yo contigo por cierta cosa,
¡Ay! ¡Anda! Como estoy yo contigo ¿"Que será"?

La guitarra que toco no tiene prima,
Pero tiene bordones de plata fina
¡Ay! ¡Anda! Pero tiene bordones, ¿"Que será"?

El Vito
Una vieja vale un real
y una muchacha dos cuartos,
pero como soy tan pobre
me voy a lo mas barato.

Con el Vito
Con el Vito va.
No me haga "usté" cosquillas
Que me pongo "colorá".

The guitar with no first string
The guitar with no first string sounds angry,
As I am with you, because of a certain matter.
Ah! Away! As I am with you. 'What can it be'?

The guitar I play has no first string,
But it has bass strings of finest silver.
Ah! Away! But it has bass strings. 'What can it be'?

El Vito (An Andalusian folksong and dance)
An old woman is worth a real
And a younger two cuartos
But as I am so poor
I go for the cheapest.

On with the dancing
On with the dancing go.
Stop your teasing sir
Else I'll blush!

NEW WORKS
by
Student Composers
at the University of Alberta

Tuesday, April 15, 2008
at 8:00 pm

Fine Arts Building 1-23
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

NEW WORKS FOR STRING QUARTET

Expansion (2008)	Guillaume Laroche
Three Movements for String Quartet (2008)	Trifon Heney

- i Into Glare Beyond
- ii The Truth About Sausage
- iii Photons

Eric Buchmann, violin
Virginie Gagné, violin
Charles Pilon, viola
Julie Amundsen, cello
Russell Whitehead, conductor

NEW WORKS FOR TWO PIANOS AND TWO PERCUSSION

Twisted Minimalism (2007)	Trifon Heney
Three Scenes (2007)	Guillaume Laroche
Four Lines (2007)	Jesse Fegelman

Roger Admiral, piano
Jeremy Spurgeon, piano
Brian Jones, percussion
Stephen Stone, percussion
Russell Whitehead, conductor

Upcoming Events

April

18 Friday, 8:00 pm
Music at Convocation Hall II
Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Andriy Talpash, conductor
Works by Bashaw, Talpash and Hannesson
Admission: $20/adult, $15/senior, $10/student
Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

22 Tuesday, 5:00 pm
Hear's To Your Health
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Rachmaninoff Elegiac Trio No. 1
Schubert Trio in B-Flat Major, D. 898
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission

24 Thursday, 8:00 pm
Visiting Artist Recital
Jassen Todorov, violin
William Corbett-Jones, piano
Mozart Sonata in B Flat, K 454
Szymanowski Three Paganini Caprices
Ysaye Solo Sonata No. 5
Ravel Sonata
General admission at the door: $10. Free admission to University of Alberta staff and students

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Advance tickets are available at TIX on the Square, 420-1757, and tickets are available at the door.
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Rebecca Claborn, mezzo-soprano
John-Paul Ksiazek, harpsichord & piano

In Recital

April 18, 2008

Holy Trinity Anglican Church

Program

Sfogava con le stelle	Guilio Caccini (1551 – 1618)
Dolcissimo sospiro	
Amarilli, mia bella	
Exulta, filia Sion	Claudio Monteverdi (1567 – 1643)
Voglio di vita uscir	

Interval

Frauenliebe und Leben	Robert Schumann (1810 – 1856)
Seit ich ihn gesehen	
Er, der Herrlichste von allen	
Ich kann's nicht fassen, nicht glauben	
Du Ring an meinem Finger	
Helft mir, ihr Schwestern	
Süsser Freund, du blickest	
An meinem Herzen, an meiner Brust	
Nun hast du mir den ersten Schmerz getan	
Verschwiegene Liebe	Hugo Wolf (1860 – 1903)
Gebet	
Mignon	

We would like to thank Holy Trinity Anglican Church for the use of their beautiful church, piano, and harpsichord.

Giulio Caccini (1551 – 1618) was an Italian composer of the late Renaissance and early Baroque period. For most of his life he lived in Florence and was employed at court. A contemporary of Claudio Monteverdi, he is most noted for his contributions to the genre of secular monody, or songs for solo voice and basso continuo. His collection of monodies known as *Le Nuove Musiche* was one of the first of its kind; it is especially notable for Caccini's preface on the proper way to sing his pieces. The songs are often characterized by a recitative-like quality in the freedom of the tempo and by virtuosic vocal ornamentation. However, at times their beauty comes from their simplicity, as in the song *Amarilli*.

Claudio Monteverdi (1567 – 1643) is one of the most important musical figures in history. As a composer of the late Renaissance and early Baroque, his music incorporates elements of both periods and is remarkably forward-looking, foreshadowing many of the most important elements of Baroque style. *Exulta Filia Sion* is a joyous sacred piece filled with characteristic Monteverdian rhythmic vitality and coloratura. The virtuosic passages challenge the singer while perfectly embodying the rejoicing depicted in the text.

Voglio di vita uscir is a secular work found in manuscripts rather than published music, and utilizes a chaconne bassline similar to that in Monteverdi's famous madrigal for two tenors *Zefiro torna*. The poetry is about unrequited love, as are many of the texts that Monteverdi set; in this instance, the dance-like rhythms of the first part of the piece contrast with the sorrow conveyed in the text. In the second part of the piece, however, the dance rhythms dissolve into a more lyrical section which beautifully reflects the text.

Robert Schumann (1810 – 1856) was one of the most important composers of the Romantic era. Best known for his songs and piano works, he also composed works for all of the other genres of his time. He was also an important and influential music critic. The story of Schumann's battle for the hand of his teacher's daughter Clara Weick is one of the great romantic stories of classical music. Many of his best-loved songs were composed as a result of his love for Clara. Schumann's life came to an early end due to a syphilis infection that he had contracted earlier; the infection lead to insanity and Schumann spent the last years of his life in a private asylum near Bonn, where he died in 1856.

Frauenliebe und Leben (A woman's love and life) is a setting of eight poems by Adelbert von Chamisso (1731 – 1838). The cycle is a rare example of a Romantic song cycle written for a female singer and was set by Schumann in 1840. It tells the story of a woman's life from her first sight of the man she falls in love with, through her engagement and marriage, her pregnancy, the birth of her child, and finally, in the last song, her husband's early death (this last song almost prophetically foreshadowing the fact that Robert would leave Clara widowed).

The cycle presents some challenges to the contemporary singer, chief among them being the fact that the poetry was clearly written by a man with a very 19th-century view of women. It can seem, to current readers, that the protagonist of *Frauenliebe* has defined herself solely in relation to her husband – a difficult position for a modern, feminist woman to come to terms with! However, there is also something that rings true about the cycle, despite its somewhat dated poetry. Schumann's exquisite settings bring out the universal human emotions of the texts and remind us that falling in love is the same for all people of all eras. From the breathlessness of new love in the first song, to the wonder and hushed joy of the sixth song (in which the singer has just discovered that she is pregnant with her first child), to the utter devastation and loss of the last song, the cycle resonates with listeners and performers alike. As the woman withdraws into her memories in the last piece, we hear again in the piano postlude the very first theme of the first song, bringing the cycle full circle – only now, the theme of first love is only an echo, and it brings the cycle to an incredibly beautiful and heartbreaking emotional conclusion.

Hugo Wolf was a German composer best known for his songs for voice and piano. He composed in the *lied* tradition of Schubert and Schumann; however, his songs are harmonically very forward-looking, reflecting the tonal language of Wolf's idol Richard Wagner. The songs demonstrate Wolf's ability to use rhythm and harmony to create the sort of dramatic intensity that would normally be found in a much larger-scale work. Wolf's songs are filled with shifting tonalities and evocative colors that exquisitely represent the poetry being set.

The pieces in this set represent a more reflective side of Wolf. *Verschwiegene Liebe* is a setting of an Eichendorff poem that creates an evocative mood of stillness and mystery, while *Gebet* suggests prayerful devotion.

The last piece in this set, *Mignon,* is beautiful and dramatic, and is my personal favorite of the many settings of Goethe's famous poem *Kennst du das Land.* I hope you enjoy it.

Sfogava con le stelle
Un inferno d'amore
Sotto notturno cielo il suo dolore,
E dicea fisso in loro:
O immagini belle
Dell'idol mio ch'adoro,
Si come a me mostrate,
Mentre così splendete,
La sua rara beltate,
Così mostraste a lei,
Mentre cotanto ardete,
I vivi ardori miei.
La fareste co'l vostro aureo sembiante
Pietosa sì, come me fate amante.

He cried out, with the stars
an inferno of love
under the night sky, his pain.
And he said to them:
O lovely images
Of my adored one,
As you reveal to me
With such splendour
Her rare beauty,
So show to her
My burning love for her.

Make her, with your golden gleam,
Pity me, as you have made me love her.

Dolcissimo sospiro
Ch'esci da quella bocca
Ove d'amor ogni dolcezza fiocca;
Deh, vieni a raddolcire
L'amaro mio dolore.
Ecco, ch'io t'apro il core,
Ma, folle, a chi ridico il mio martire?
Ad'un sospiro errante
Che forse vola in sen ad altro amante.

Sweetest of sighs
That issues from that mouth
Whence drop all the sweets of love;
Come to sweeten
My bitter grief.
Look, I open to you my heart,
But to whom shall I tell my martyrdom?
To a wandering sigh
Wafted perhaps to a different lover.

Amarilli, mia bella,	Amarilli, my beautiful one,
Non credi, o del mio cor dolce desio,	Don’t you belive, sweet desire of my heart,
D’esser tu l’amor mio?	That you are my love?
Credilo pur, e se timor t’assale,	Believe it, and if doubts assail you,
Prendi questo mio strale,	Take this my arrow,
Aprim’il petto, e vedrai scritto il core:	Open my breast, and you will see written on my heart:
Amarilli è’l mil amore.	Amarilli is my love.

Exulta, filia Sion,	Rejoice, daughter of Sion,
lauda, filia Hierusalem,	praise, daughter of Jerusalem,
lauda, filia Sion!	praise, daughter of Sion!
Ecce rex tuus sanctus,	Look! Your holy king,
ecce mundi salvator venit!	The Savior of the world is coming!
Omnes gentes plaudite manibus!	Clap your hands, all people!
Jubilate Deo in voce exultationis! Laetentur caeli!	Shout for joy before God in a voice of triumph! Let heaven rejoice!
Exultet terra in voce exultationis, quia consolatus est Dominus populum suum, redemit Hierusalem!	Let the earth leap in joy and shout in triumph, for the Lord has comforted his people and redeemed Jerusalem!

Voglio di vita uscir, voglio che cadano
Quest'ossa in polve e queste membre in cenere,
E che i singulti miei tra l'ombre vadano.
Già che quel piè ch'ingemma l'herbe tenere
Sempre fugge da me, ne lo tratengono
I laci, hoimè, del bel fanciul di Venere.
Vo che gl'abissi il mio cordoglio vedano,
E l'aspro mio martir le furie piangano,
E che i dannati al mio tormento cedano.

A Dio crudel, gl'orgogli tuoi rimangono a incrudelir con gl'altri. A te rinunzio, ne vo più che mie speme in te si frangono.

S'apre la tomba, il mio moror t'annuntio.
Una lacrima spargi, et alfin donami
Di tua tarda pietade un solo nuntio,
E s'amando t'offesi, homai perdonami.

I wish I could die. I wish I could dissolve, my bones to powder, my limbs to ashes.
I wish my sobs could disappear into the shadows.
Already those feet which adorn the grass
flee from me and I am held back in the trap (Alas!) of Venus's maiden.

See the abyss of my grief!

I weep for my harsh martyrdom:
even the damned yield to my torments.

I leave thy pride to the cruel god.
I do not want my trust in thee
to be broken any more.

The grave is opening, my death I announce to you.
Spare me a tear, and in the end
grant me just one last sign of thy pity.
If my love offends thee, forgive me.

Frauenliebe und Leben

I.

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,

Taucht aus tiefstem Dunkel,	dipped from deepest darkness,
Heller nur empor.	brighter in ascent.
Sonst ist licht- und farblos	All else dark and colorless
Alles um mich her,	everywhere around me,
Nach der Schwestern Spiele	for the games of my sisters
Nicht begehr ich mehr,	I no longer yearn,
Möchte lieber weinen,	I would rather weep,
Still im Kämmerlein;	silently in my little chamber,
Seit ich ihn gesehen,	since I saw him,
Glaub ich blind zu sein.	I believe myself to be blind.
II.	
Er, der Herrlichste von allen,	He, the most glorious of all,
Wie so milde, wie so gut!	O how mild, so good!
Holde Lippen, klares Auge,	lovely lips, clear eyes,
Heller Sinn und fester Mut.	bright mind and steadfast courage.
So wie dort in blauer Tiefe,	Just as yonder in the blue depths,
Hell und herrlich, jener Stern,	bright and glorious, that star,
Also er an meinem Himmel,	so he is in my heavens,
Hell und herrlich, hehr und fern.	bright and glorious, lofty and distant.
Wandle, wandle deine Bahnen,	Meander, meander thy paths,
Nur betrachten deinen Schein,	but to observe thy gleam,
Nur in Demut ihn betrachten,	but to observe in meekness,
Selig nur und traurig sein!	but to be blissful and sad!
Höre nicht mein stilles Beten,	Hear not my silent prayer,
Deinem Glücke nur geweiht;	consecrated only to thy happiness,
Darfst mich niedre Magd nicht kennen,	thou mays't not know me, lowly maid,
Hoher Stern der Herrlichkeit!	lofty star of glory!
Nur die Würdigste von allen	Only the worthiest of all
Darf beglücken deine Wahl,	may make happy thy choice,
Und ich will die Hohe segnen,	and I will bless her, the lofty one,

viele tausendmal.

many thousand times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

III.

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?

Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.

It seemed to me, as if he spoke,
"I am thine eternally",
It seemed - I dream on and on,
It could never be so.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

O let me die in this dream,
cradled on his breast,
let most blessed death drink me up
in tears of infinite bliss.

IV.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,

I had dreamt it,
the tranquil, lovely dream of childhood,

Ich fand allein mich, verloren
Im öden, unendlichen Raum.

I found myself alone and lost
in barren, infinite space.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

V.

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.
Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.

Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.
Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your
midst.

VI.

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;

Sweet friend, thou gazest
upon me in wonderment,
thou cannst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;

Komm und birg dein Antlitz	come and bury thy visage
Hier an meiner Brust,	here in my breast,
Will in's Ohr dir flüstern	I want to whisper in thy ear
Alle meine Lust.	all my happiness.
Weißt du nun die Tränen,	Knowest thou the tears,
Die ich weinen kann?	that I can weep?
Sollst du nicht sie sehen,	Shouldst thou not see them,
Du geliebter Mann?	thou beloved man?
Bleib an meinem Herzen,	Stay by my heart,
Fühle dessen Schlag,	feel its beat,
Daß ich fest und fester	that I may, fast and faster,
Nur dich drücken mag.	hold thee.
Hier an meinem Bette	Here, at my bed,
Hat die Wiege Raum,	the cradle shall have room,
Wo sie still verberge	where it silently conceals
Meinen holden Traum;	my lovely dream;
Kommen wird der Morgen,	the morning will come
Wo der Traum erwacht,	where the dream awakes,
Und daraus dein Bildnis	and from there thy image
Mir entgegen lacht.	shall smile at me.

VII.

An meinem Herzen, an meiner Brust,	At my heart, at my breast,
Du meine Wonne, du meine Lust!	thou my rapture, my happiness!
Das Glück ist die Liebe, die Lieb ist das Glück,	The joy is the love, the love is the joy,
Ich hab's gesagt und nehm's nicht zurück.	I have said it, and won't take it back.
Hab überglücklich mich geschätzt	I've thought myself rapturous,
Bin überglücklich aber jetzt.	but now I'm happy beyond that.
Nur die da säugt, nur die da liebt	Only she that suckles, only she that loves

Das Kind, dem sie die Nahrung giebt;	the child, to whom she gives nourishment;
Nur eine Mutter weiß allein	Only a mother knows alone
Was lieben heißt und glücklich sein.	what it is to love and be happy.
O, wie bedaur' ich doch den Mann,	O how I pity then the man
Der Mutterglück nicht fühlen kann!	who cannot feel a mother's joy!
Du lieber, lieber Engel, du	Thou dear, dear angel thou,
Du schauest mich an und lächelst dazu!	thou lookst at me and smiles!

VIII.

Nun hast du mir den ersten Schmerz getan,	Now thou hast given me, for the first time, pain,
Der aber traf.	how it struck me.
Du schläfst, du harter, unbarmherz'ger Mann,	Thou sleepst, thou hard, merciless man,
Den Todesschlaf.	the sleep of death.
Es blicket die Verlaßne vor sich hin,	The abandoned one gazes straight ahead,
Die Welt is leer.	the world is void.
Geliebet hab ich und gelebt, ich bin	I have loved and lived, I am
Nicht lebend mehr.	no longer living.
Ich zieh mich in mein Innres still zurück,	I withdraw silently into myself,
Der Schleier fällt,	the veil falls,
Da hab ich dich und mein verlornes Glück,	there I have thee and my lost happiness,
Du meine Welt!	You, my world!

Verschwiegene Liebe

Über Wipfel und Saaten	Over treetops and corn
In den Glanz hinein -	and into the splendor -
Wer mag sie erraten,	who may guess them,
Wer holte sie ein?	who may catch up with them?
Gedanken sich wiegen,	Thoughts sway,
Die Nacht ist verschwiegen,	the night is mute;
Gedanken sind frei.	thoughts run free.
Errät es nur eine,	Only one guesses,
Wer an sie gedacht	one who has thought of her
Beim Rauschen der Haine,	by the rustling of the grove,
Wenn niemand mehr wacht	when no one was watching any longer
Als die Wolken, die fliegen -	except the clouds that flew by -
Mein Lieb ist verschwiegen	my love is silent
Und schön wie die Nacht.	and as fair as the night.

Gebet

Herr, schicke was du willst,	Lord, send what You will,
Ein Liebes oder Leides;	love or sorrow;
Ich bin vergnügt, daß Beides	I am content that both
aus deinen Händen quillt.	spring from Your hands.
Wollest mit Freuden und wollest mit Leiden	But may you wish with neither joy nor sorrow
Mich nicht überschütten!	to overwhelm me!
Doch in der Mitten,	For in the middle
Liegt holdes Bescheiden.	lies modest contentment.

Mignon

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Geliebter, ziehn.
Kennst du das Haus? Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Beschützer, ziehn.
Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!
Kennst du ihn wohl?
Dahin! dahin
Geht unser Weg! O Vater, laß uns ziehn!

Knowest thou where the lemon blossom grows,
In foliage dark the orange golden glows,
A gentle breeze from blue heaven wafts,
The myrtle still, and high the laurel stands?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my beloved, go.
Knowest the house, its roof on columns fine?
Its hall glows brightly and its chambers shine,
And marble figures stand and gaze at me:
What have they done, oh wretched child, to thee?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my protector, go.
Knowest the mountain with the misty shrouds?
The mule is seeking passage through the clouds;
In caverns dwells the dragons' ancient brood;
The cliff rocks plunge under the rushing flood!
Dost know it well?
'Tis there! 'Tis there
Leads our path! Oh father, let us go.

Music at Convocation Hall

Music at Convocation Hall II

Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, cello
Roger Admiral, piano
Ken Read, bass trombone
Brian Jones, percussion
Angela Schroeder, conductor

Friday, April 18, 2008
7:15 pm *Pre-Concert Introduction*
by the **Composers**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall **Arts Building**
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Preludes, Book II (2000, revised 2003) Howard Bashaw (b. 1957)

I. *Kaleidoscope Reemerging*
II. *… and again*
III. *Toccatella 1: Contraverse*
IV. *Contrapunctus 1: Counter-Angst in Measures Trebled*
V. *Toccatella 2: A Post-1900 Phase*
VI. *Contrapunctus 2: 4:3 Phase with Mirror Inversion Canon*
VII. *Behind a Quiet (in memory, Erneto Lejano)*
VIII. *Interlude: Between Quiets*
IX. *Behind Another Quiet—To The Edge (in memory, Marek Jablonski)*

Roger Admiral, piano

die Frist ist abgelaufen (2008)* Andriy Talpash (b. 1974)

I. *die Erinnerung*
II. *die Frist*
III. *der Lauf*

Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano
Brian Jones, percussion

Music for Trombone and Piano (1998) Howard Bashaw

Fragments and Episodes I
Tapestry: Scales
Fragments and Episodes II
Yet Again …
Fragments and Episodes III
Skitter
Fragments and Episodes IV

Ken Read, bass trombone
Roger Admiral, piano

Intermission

Hosu (1986; rev.1989) Howard Bashaw
The Mountain; The Lake; The Waterfall

Roger Admiral, piano

ghosts (2008)* Mark Hannesson
(b. 1968)

Guillaume Tardif, violin
Tanya Prochazka, violoncello
Mark Hannesson, live electronics

Seven St. Maur Poems (2007-2008)* Howard Bashaw
I. Missing leaves (from *autumn*)
II. Ripple (from *waterfront amour*)
III. Print 4 (from *snapshot amour*)
IV. Leaves (from *prairie lament*)
V. Interlude
VI. Goodbye (from *prairie lament*)
VII. Stagnant pool (from *spring*)
VIII. Stop (from *interlude iii*)

Kathleen Corcoran, soprano
Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano
Brian Jones, percussion
Angela Schroeder, conductor

*First performance

Program Notes

Preludes, Book II

Following in the footsteps of my first book, this second book contains piano preludes that, again, are both technically demanding and stylistically diverse – to the point that conventional definition of “prelude” might well be brought into questions. While each prelude in this second book can stand as an independent work, they were, nevertheless, composed as a unified, specifically order, collection. Of note here are the last three: a set within the set containing linked preludes dedicated to the memory of Ernesto Lejano and Marek Jablonski.

Preludes, Book II was commissioned through the CBC Radio Music Department, with the premiere given by Haley Simons.

die Frist ist abgelaufen (2008)

I. die Erinnerung
II. die Frist
III. der Lauf

die Frist ist abgelaufen is loosely translated as ‘the time is up’. This composition was inspired by a ‘German’ dream I had one night after reading critical analyses of Swiss/German writer Friedrich Dürrenmatt's stage plays. While I make no attempt to link this piece to Dürrenmatt's 1977 *Die Frist* (The Waiting Period), the play stimulated a way of thinking about time.

Time, in its many conceptions, has been the focus of several of my compositions. Each movement in *die Frist ist abgelaufen* approaches the notion of 'time being up' somewhat differently. Die Erinnerung -- the remembrance of something -- speaks to the issue of memory as enduring time and asks if memory allows for 'time to be up.' Deadlines and waiting - die Frist - are characterized by freneticism and insecurity, an impatience for 'time to be up'. Der Lauf, a current, drift, or motion, presents the passage of time as a slowly evolving static field - a seeming endlessness - whose constituent elements are active rhythmic patterns.

–Andriy Talpash (2008)

Music for Trombone and Piano

An homage to John Cage, the aleatoric *Fragments and Episodes* can be performed in different ways. It provides opportunity for the musicians to create sporadic, impromptu dialogues, which, in turn, have potential for suggesting a range of conversational effects (agreement, disagreement, indifference, surprise, defiance, interruption, dismissal, etc.). The interaction between the two musicians is thus as much psychological as it is musical.

Based on just one unifying motive (the ascending scale), the trombone and piano parts are not strictly coordinated in the movement *Tapestry: Scales*; the two voices combine casually to produce a calm, floating texture exhibiting continuous variation. Notated in the usual way, the lamenting *Yet Again* features the trombone's capacity for quiet, lyrical expression. Although never quite seeming to agree on one tempo, the trombone and piano parts in *Skitter* unfold similarly as motivic cells or phrases, repeated and expanded.

Music for Trombone and Piano was commissioned through The Canada Council for the Arts by trombonists Ken Read and Andrew Clayden, and pianist Corey Hamm.

Hosu

Should this senseless raging and storming upon the piano, where not one idea can be intelligently expressed in a half-hour, this abhorrent and rude treatment of a grand concert piano, combined with frightful misuse of both pedals, which puts the hearer into agonies of horror and spasms of terror, ever be devoid of feeling and reason? This is to be called music! Music of the future! The beauty of the future style! Truly, for this style of music, the ears must be differently constructed, the feelings must be differently constituted, and a different nervous system must be created!
-- Friedrich Wieck (1785-1873), *Piano and Song* (English translation by Mary P. Nichols, 1875)

With passionate reactions of this sort to music and performance, one can only wonder what Friedrich Wieck (piano pedagogue and father of Clara Schumann) might have been inspired to say had he heard a performance of *Hosu*. Indeed, one can only wonder. One might conclude, however, that *Hosu* – especially in its 'raging and storming' sections – would be a shoo-in for representing Wieck's 'music of the future'; and, by extension, that Hosu would then be music for the contemporary performer, audience, and nervous system. As for influences, the stormy, virtuosic first movement might bring Franz Liszt to mind; the layered, atmospheric second movement, Claude Debussy; and the toccata-like third movement, both J.S. Bach and György Ligeti. First performed by Barbara Pritchard, *Hosu* has emerged as the cornerstone of my repertoire.

ghosts for violin, cello and live electronics

Just like the spirit type of ghosts, the piece "ghosts" exists in 2 planes, in this case, the heard and the unheard. "ghosts" is a piece for violin and cello in which the sound of the instruments is altered by the electronics processing. This processing makes the instruments sound less real and more unnatural. At the same time another layer is present in the piece, the unheard. While listening to the piece the audience is being exposed to infrasonic waves. These are sound waves that are too low to be heard as sound by humans. The body can feel these waves, but not hear them. It is thought that infrasound is responsible for the feelings of fear, dread and sorrow that are often attributed to ghost sightings.--

Seven St. Maur Poems are from *a well-tempered tellurion* (inkling press, copyright 2004), a book of original Canadian tanka by the Edmonton-based poet Gerald St. Maur. Poems used with the kind permission of the author.

Missing leaves

The leaves that rested
lightly on the patio,
taken by the wind
and swept into the corners
of my memories and dreams

Ripple

More often alone,
Hoping the water's ripples
will mask my true face;
but how long can my make-up
conceal the ravages of love?

Print 4

You promised to come,
but all I get is paper,
perfumed excuses;
even your framed photograph
is less and less convincing

Leaves

You have made this fall
a walk among the remains
of red maple leaves,
the palms of open hands stained
by the many severed wrists

Goodbye

I kissed you goodbye
so often I did not see
the very last time
when your eyes looked straight at me,
through me, and so far beyond

Stagnant pool

Beneath a clear pool,
garlanded with pink and white
clusters of petals
a curious man peering up
from Alice's wonderland

Stop

If no stop to time
I fear it will outrun me,
leaving me to rot;
but if no stop, then no start!
Let it try and catch me now…

Kathleen Corcoran has performed as a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, Pro Coro Canada and Alberta Baroque Ensemble. Recent performances in the United Kingdom include guest appearances in Brighton and at the Arundel Festival. She studied with Harold Wiens at the University of Alberta and has participated in masterclasses with Richard Miller, Elly Ameling, John Wusstman, Vera Rosza, Edith Wiens and Gerald Moore.

Kathleen has been guest clinician and adjudicator throughout Western Canada and Hong Kong. She currently is the Director of Music and heads the Vocal Division at the University of Alberta, Augustana Campus.

Highlights of upcoming performances include recitals in Amsterdam, Vancouver, Boston and Kyoto.

In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist **Guillaume Tardif** has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Québec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.

As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr. Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordings include Virturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti.

Originally from Australia, **Tanya Prochazka** pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music careers have taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stéphane Lemelin (French Cello and Piano Music, *American Cello Masterpieces*), Janet Scott Hoyt (*The Passionate Englishman*), Milton Schlosser (*Grieg Sonata, Bohemian Woods*), the University of Alberta's Madrigal Singers (Tavener's *Svyati*) and Jacques Després of *The New Goldberg Variations*. Most recently released is her performance of Dvorák's *Cello Concerto* with the University of Alberta Symphony Orchestra.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey. Roger is co-artistic director of Edmonton's Plexoos Ensemble.

Ken Read, trombonist, has performed with the Royal Regiment of Canada Band, the Toronto Symphony Orchestra, the Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, the Edmonton Symphony Orchestra, the Tommy Banks Orchestra and the Citadel Orchestra.

Also active as a soloist and chamber musician, Ken has performed frequently on all the major Edmonton stages as a soloist, improviser, and chamber musician, including the Winspear Centre, and the Yardbird Suite.

Ken has premiered and recorded numerous scores written for him and his ensembles. Roger Deegan, John McPherson, George Andrix, Gordon Nicholson, Carl Derfler, Howard Bashaw, Thom Golub and Dave Wall, among others, have written new works for him and his groups, and he has recorded frequently for CBC and other companies, including Arktos Recordings Limited: Bashaw: Music by Howard Bashaw as a soloist, and Prairie Brass: Brass Music by Roger Deegan as an ensemble player.

Ken was a member of the **NowAge Orchestra,** and a founding member of **Triceratops,** and of **MULE**, an experimental duo with composer and guitarist Dave Wall. He started the **Pergolesi Brass**, and collects music by Edmonton composers using the sometimes electronically enhanced resources of the solo bass trombone.

Ken heads the Edmonton Trombone Studio, is the Music Director for the Ritchie Trombone Choir, and is Program Director for the Edmonton Northern River Karate School Association.

Brian Jones began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In

1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud Marimba Concerto, Concerto for Percussion by Allan Bell, and the Bartok Sonata for Two Pianos and Percussion in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After three years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the D.M.A. in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout the province. She is a contributor in two volumes of the Teaching Music Through Performance in Band series, which profile wind literature for all levels of instrumental instruction, published by GIA.

Originally from White Rock, British Columbia, **Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Dr Bashaw is a member of the Canadian Music Centre.

Mark Hannesson began his musical life as a trumpet player in Winnipeg, MB. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs *Cache 2000* and *Discontact III* and on the Boreal Music Society (BEAMS) compact disc *Unsound* as well as on the Sonus website.

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

Upcoming Events

April

22 Tuesday, 5:00 pm
Hear's To Your Health
Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano
Rachmaninoff Elegiac Trio No. 1
Schubert Trio in B-Flat Major,
D. 898
Foyer, Bernard Snell Auditorium, Walter
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Free admission

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Mozart Sonata in B Flat, K 454
Szymanowski Three Paganini Caprices
Ysaye Solo Sonata No. 5
Ravel Sonata
General admission at the door: $10
Free admission to University of Alberta
staff and students

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In Recital

Erin Passmore, mezzo-soprano

Assisted by
Magdalena Adamek-Kurgan, piano

Saturday, April 19, 2008 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Chacun a son gout
from *Die Fledermaus* (1874)
Johann Strauss
(1825-1899)

I Never Saw Another Butterfly (1973)
Srul Irving Glick
(1934-2002)

1. To Olga
2. Yes, That's the Way Things Are
3. The Little Mouse
4. On A Sunny Evening
5. Narrative
6. The Butterfly

Evening Prayer
from *Hansel und Gretel* (1893)
Engelbert Humperdinck
(1854-1921)

With **Valarie Andriowski, soprano**

Intermission

Una voce poco fa
from *Il Barbeire di Siviglia* (1816)
Gioachino Rossini
(1792-1868)

Der Tod und das Madchen (1817)
Ellen's erstes gesang (1825)
Heiss mich nicht redden (1826)
Franz Schubert
(1797-1828)

La Regata Veneziana (1835)
Gioachino Rossini
(1792-1868)

1. Anzoleta avanti la regata
2. Anzoleta co passa la regata
3. Anzoleta dopo la regata

Ms Passmore is a recipient of a Jason Lang Memorial Scholarship, a Beryl Barns Memorial Award (Undergraduate), a St. David's Welsh Society Award in Choral Music and a Johann Strauss Scholarship for Advance Studies in Austria.

Texts and Translations

Chacun a son gout
Ich lade gern mit gaeste ein;
Man lebt bei mir recht fein.
Man unterhaelt sich wie man mag,
Oft bis zum hellen Tag.
Zwar langweil' ich mich stets dabei,
Was man auch treibt und spricht;
Indess, was mir als Wirt steht frei,
Duld'ich bei Gaesten nicht.

Und sehe ish, es ennueyiert sich
Jemand hier bei mir,
So pack' ich ihn ganz ungeniert
Werf ihn hinaus zur Tuer.

Und fragen Sie, ich bitte,
Warum ich das denn tu?
'sist mal bei mir so Sitte:
chacun a son gout!

Wenn ich mit andern sitz' beim Wein
Und Flasch' um Flasche leer',
Muss jeder mit mir durstig sein,
Sonst werde grob ich sehr.

Und schenke Glas um Glas ich ein,
Duld' ich nicht Widerspruch;
Nicht leiden kann ich's,
Wenn sie schrein:
Ich will nicht, hab' genung!

Wer mir beim Trinken nicht pariert,
Sich zieret wie ein Tropf,
Dem werfe ich ganz ungeniert
Die Flasche an den Kopf.

I Never Saw Another Butterfly
A collection of poems found in children's barracks of the Terezin concentration camp.

To Olga
The poem is preserved in manuscript, written in pencil on a scrap of lined paper. It is not signed; at the end of the poem is the number of one of the children's homes. From the handwriting and style, it was probably written by Alena Synkova who was born in Prague on September 24, 1926, and deported to Terezin on December 22, 1942. She returned home after the liberation.

To Each His Own
I enjoy inviting guests over;
They have a truly grand time at my house.
They chat with each other as people will,
Often up until the light of day.
In truth, I'm always bored with
What they do and say;
Meanwhile, what I am free to be as host
I don't endure among the guests.

And if I see that someone is getting bored
Here at my house,
Then I send him off quite unabashedly,
I throw him out the door.

And should you ask, if you please,
Why I do that,
It's just the custom at my house:
Each to his own taste!

Whenever I sit with others by the wine
And empty bottle after bottle,
Everyone has to be thirsty with me,
Or else I become very uncivil.

And as I fill glass after glass
I don't endure opposition;
I can't bear it
When they cry,
"I will not, I've had enough!"

Whoever doesn't equal me in drinking,
Politely refuses like a ninny
I'll quite unabashedly toss
The bottle at his head.

translation by Martha Gerhart

Death and the Maiden
(The maiden)
Go past! Go past!
You savage man of bones!
I am still young, go devoted!
And touch me not.

(Death)
Give me your hand, you beautiful and tender image,
I am a friend and do not come to punish.
Have courage! I am not savage,
You will gently sleep in my arms.

translation by Erin Passmore

Heiss mich nicht redden

Heiß mich nicht reden, heiß mich schweigen,
Denn mein Geheimnis ist mir Pflicht,
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, und sie muß sich erhellen,
Der harte Fels schließt seinen Busen auf,
Mißgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergießen,
Allein ein Schwur drückt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschließen.

Don't ask me to speak

Don't ask me to speak, ask me to be silent,
for my secret my duty.
I wish I could bare my soul to you,
but Fate does not will it.

At the right time, the sun's course will dispel
the dark night, and it must be illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep hidden springs.

Others may seek rest in the arms of a friend;
there one can pour out one's heart in lament.
But for me alone, a vow locks my lips,
And only a god has the power to open them.

-translation by Erin Passmore

Anzoleta avanti la regata

Là su la machina xe la bandiera,
varda, la vedistu, vala a ciapar.
Co quela tornime in qua sta sera,
o pur a sconderte ti pol andar.
In pope, Momolo, no te incantar.
Va, voga d'anema la gondoleta,
né el primo premio te pol mancar.
Va là, recordite la to Anzoleta
che da sto pergolo te sta a vardar.
In pope, Momolo, no te incantar.
In pope, Momolo, cori a svolar.

Anzoleta before the regata

There on the stage is the flag,
look, can you see it?, go for it!
Come back with it tonight
or else you can run away and hide.
Once in the boat, Momolo, don't gawp!
Row the gondola with heart and soul,
then you cannot help but win the first prize.
Go, think of your Anzoleta,
who's watching you from this balcony.
Once in the boat, Momolo, don't gawp!
Once in the boat, Momolo, fly!

Anzoleta co passa la regata

I xe qua, i xe qua, vardeli, vardeli,
povereti i ghe da drento,
ah contrario tira el vento,
i gha l'acqua in so favor.

El mio Momolo dov'elo?
ah lo vedo, el xe secondo.
Ah! che smania! me confondo,
a tremar me sento el cuor.

Su, coragio, voga, voga,
prima d'esser al paleto
se ti voghi,
ghe scometo

Caro, caro, par che el svola,
el li magna tuti quanti
meza barca l'è andà avanti,
ah capisso, el m'a vardà.

Anzoleta as the regata passes

They're coming, they're coming,
look, look at them,
the poor things!, they row hard!
ah, the wind is against them,
but the tide is running their way.

My Momolo, where is he?
ah! I see him, he's the second,
Ah! I'm in a fidget! I get confused,
I feel my heart trembling.

Come on, row!, row!,
before you reach the pole,
if you keep on rowing, I'll lay a bet
you'll leave all the others behind.

Dear boy, he seems to be flying,
he's beating the others hollow,
he's gone half a length ahead,
ah, I understand: he looked at me.

Anzoleta dopo la regata

Ciapa un baso, un altro ancora,
caro Momolo, de cuor;
qua destrachite che xe ora
de sugarte sto sudor.

Ah t'o visto co passando
su mi l'ocio ti a butà
e go dito respirando:
un bel premio el ciaparà,

sì, un bel premio in sta bandiera,
che xe rossa de color;
gha parlà Venezia intiera,
la t'a dito vincitor.

Ciapa un baso, benedeto,
a vogar nissun te pol,
de casada, de tragheto
ti xe el megio barcarol.

Anzoleta after the regata

Have a kiss! another one!,
dear Momolo, from my heart;
rest here, for it's high time
to dry this sweat.

Ah, I saw you when, as passing,
you threw a glance at me
and I said, breathing again:
he's going to win a good prize,

indeed, the prize of this flag,
that is the red one;
the whole Venice spoke:
she declared you the winner.

Have a kiss, God bless you!
no one rows better than you,
of all the breeds of gondoliers
you're the best.

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Patricia Tao, piano
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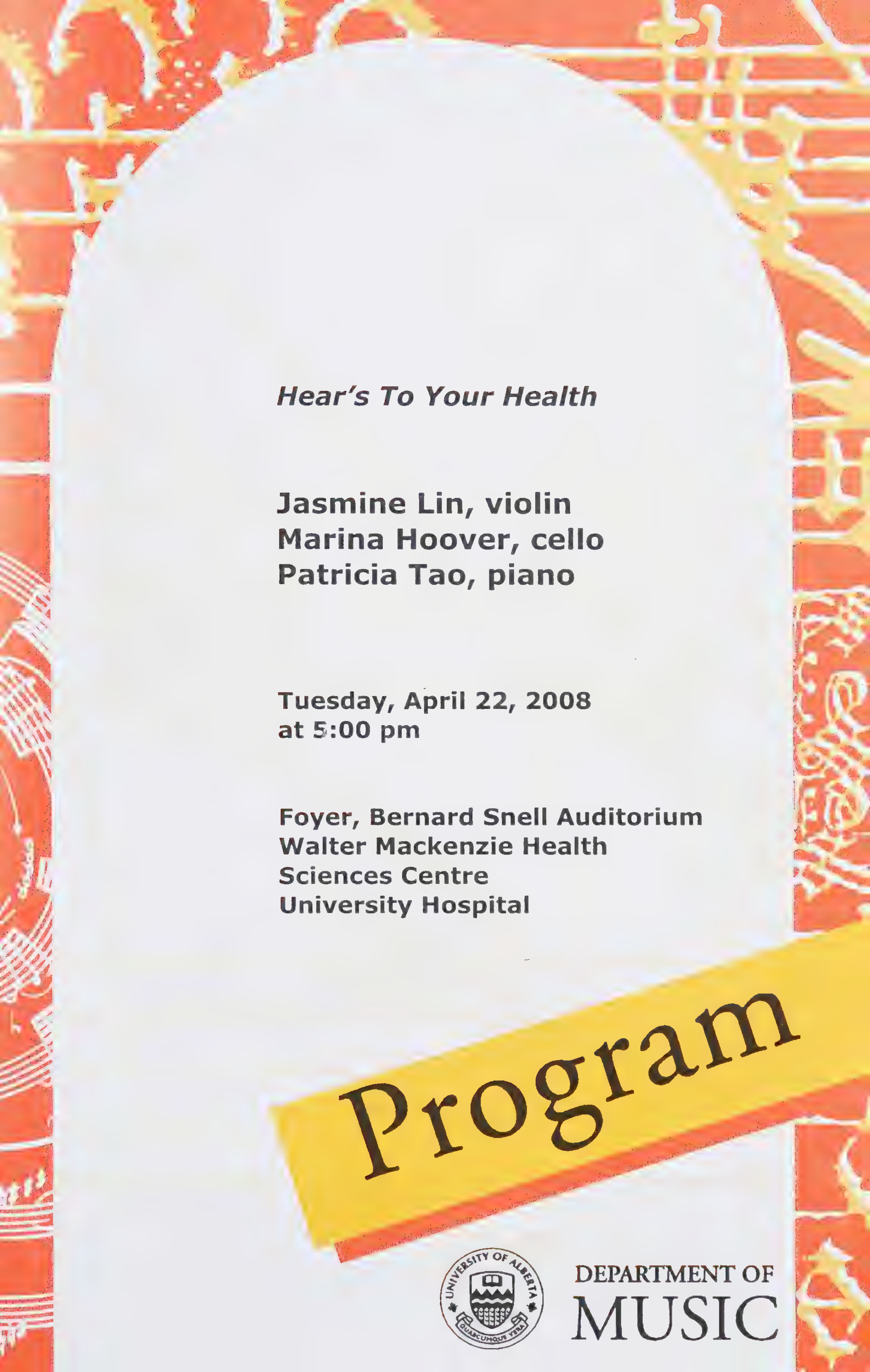

Hear's To Your Health

Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano

Tuesday, April 22, 2008
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health
Sciences Centre
University Hospital

Program

UNIVERSITY OF ALBERTA

DEPARTMENT OF
MUSIC

Program

Trio No. 1 in B-Flat Major, D. 898 (1827)	Franz Schubert (1797-1828)
I. Allegro moderato	
II. Andante un poco mosso	
III. Scherzo: Allegro	
IV. Rondo: Allegro vivace	
Trio elegiaque No. 1 in G Minor (1892)	Sergei Rachmaninov (1873-1943)

Jasmine Lin began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Quincy Symphony Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, and Summer Serenade, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon".

As a chamber musician, Ms. Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured in New York, Maine, Delaware, Michigan, Illinois, Oregon, Washington, California, Arizona, New Mexico, Texas, Tennessee, Kentucky, South Carolina, Virginia, and the British Virgin Islands as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. She is a founding member of the Formosa Quartet, which won first prize in the London International String Quartet Competition this past April. The Formosa's debut CD on EMI Classics Debut Series will be released in January.

Ms Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago and on radio in Taipei. In the 1999-2000 season she was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. She is currently a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming. She is heard regularly on WFMT in Chicago.

Two-time Grammy nominee **Marina Hoover** was born in Edmonton, Canada. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street “Y”, The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, and the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996.

The quartet’s major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence’s third CD, Yiddishbbuk: The Chamber Works of Oswaldo Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. A CD of works by Chopin and Strauss, recorded for Centaur Records, with pianist Patricia Tao will be released in March 2007.

Ms Hoover’s solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University’s Lutkin Hall. She appeared in the movie “Illuminata”, directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

For 4 years Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting Artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. She has also served as visiting Professor of Cello at the University of Toronto, Distinguished Artist at the University of Alberta, and Artist in Residence at the Banff School of Fine Arts. She taught chamber music at Northwestern University as part of Chicago String Quartet and now teaches at the Music Institute of Chicago Chamber Music Academy.

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, the Chicago Chamber Musicians, the Ameropa trio, and in duo concerts with pianist Patricia Tao.

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, prestigious USIA Artistic Ambassador competition, resulting in a seven-country Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country

European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a “beautiful new landmark” on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist’s Community Concerts series, and in 1990, was reinvited as an “Artistic Ambassador” for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta’s recital series, Mozart’s *Piano Concerto K. 414* with string quartet at the Winspear Centre, and solo performances with the Hong Kong Classical Youth Orchestra, made up of both traditional Chinese and Western instruments.

Dr Tao’s live performances have been broadcast on National Public Radio’s “Performance Today,” WNYC’s “Around New York,” WQXR’s “The Listening Room, the public television series “Premiere Performances” out of St. Louis, Chicago’s WFMT and “Our Music”and “In Performance” on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom’s “Spring Trio,” Sheila Silver’s “To the Spirit Unconquered,” Harvey Sollberger’s “From Winter’s Frozen Stillness,” and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver’s “To the Spirit Unconquered” on the CRI label and a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano. Her newest recording of cello and piano sonatas with cellist Marina Hoover will be released on the Centaur label in March 2007.

An avid chamber musician, Dr Tao regularly performs frequently with Ms. Hoover, with most recent performances in Edmonton, New York and Chicago. Other collaborations have included performances with violist Marcus Thompson, violinist Scott St. John, and French clarinetist Michel Lethiec. In 2002, Dr Tao launched *Hear’s to Your Health Concerts,* held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists.

Dr Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and in 2002, was appointed Assistant Professor of Music at the University of Alberta.

Visiting Artists Recital

Jassen Todorov, violin
William Corbett-Jones, piano

Thursday, April 24, 2008
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in B-Flat Major, K. 454 Wolfgang Amadeus Mozart
  Largo. Allegro
  Andante
  Allegretto

Three Paganini Caprices Nos. 20, 21, 24 Karol Szymanowski

Intermission

Sonata No. 5 for Solo Violin Eugène Ysäye
  L'Aurore: Lento assai
  Danse rustique: Allegro giocoso molto modarato

Sonata for Violin and Piano in G Major Maurice Ravel
  Allegretto Blues
  Moderato Perpetuum Mobile
  Allegro

Jassen Todorov has distinguished himself as one of the most prominent violinists of his generation. Dubbed *"an outstanding violinist...a player to watch"* by the British music journal *The Strad*, Mr Todorov has appeared with major orchestras in the United States, Europe and China, and has given numerous recitals, including New York's Weill Recital Hall, Amsterdam's Concertgebouw (together with violinist Oleh Krysa) and London's St. James. He is also an active performer in his native Bulgaria, where he is considered one of the country's most prized young musicians.

With a repertoire including works from all styles and epochs, the 33-year-old violinist became the youngest musician (at 26) to record all six violin sonatas of Eugene Ysaye. Reviewing the 2001 CD, *The Strad* said Mr Todorov *"is able to deliver Ysaye's demands in the many mercurial passages with commendable accuracy"* and the *American Record Guide* described it as *"high praise...an important release for admirers of Ysaye's music."* He has also recorded the three Brahms violin sonatas with critical acclaim. Both discs are on Gega New label.

Mr Todorov began his musical education in Bulgaria at the Schools of Music in Plovdiv and Sofia and furthered his studies in the United States at the Idyllwild Arts Academy in California. A top prize winner of several national and international competitions, he earned his bachelor's degree in violin performance from Harid Conservatory, Florida, and his master's degree from the Eastman School of Music in Rochester, New York. From 2000 to 2003, he served as the teaching assistant to Professor Oleh Krysa at the Eastman School and held a violin position at the University of Rochester. In 2002, he received the prestigious Eastman award for excellence in teaching. Currently, Mr Todorov is Professor of Violin and Head of Strings at San Francisco State University. Visit Mr Todorov on the web at www.jassentodorov.com.

A distinguished artist/professor at San Francisco State University, **William Corbett-Jones** has performed throughout the United States, Canada, Mexico, Europe, Africa, Australia and Asia as soloist with orchestra, recitalist, and in collaboration with internationally renown colleagues. His concertizing in Europe has included recitals in most of the major capitals with orchestras such as the Lausanne and Winterthur. He is widely known as a master class teacher. Mr Corbett-Jones has performed for the BBC, Hilversum, Basel, Cologne, Paris, Brussels and Istanbul radios, and has appeared many times in festivals such as the Salzburg Chamber Music Festival and the Meiringen Festival in Switzerland. He has been soloist with the Orchestra of Maggio Musicale of Florence under the direction of Kurt Masur, former Conductor of the New York Philharmonic.

For eight years Mr Corbett-Jones was the pianist of the famed Alma Trio, which toured extensively. In 1984 he was invited to be guest professor for a semester at the Taiwan National Academy of Arts in Taipei. He made concert tours of Taiwan and the Philippines and gave a recital at the Shanghai Conservatory. He has also served on the juries of several international competitions. In addition, Mr. Corbett-Jones has made several recordings and educational films and served as artist-in-residence at the University of Southern California. He is the recipient of a Fulbright Grant and the Alfred Hertz Scholarship from the University of California, Berkley. In 1991, he was director of the American Liszt Society Festival held in San Francisco. During his sabbatical year in 1992, he was invited to be artist-in-residence at the LaSalle College of the Arts in Singapore. During that year he also performed a recital and master class on Mozart at the National Music Teachers Convention in Miami. In 1993, he was guest professor for a semester at the Sydney Conservatorium of Music in Australia.

Mr Corbett-Jones has presented several cycles of the complete works of Mozart and Chopin, as well as all the sonatas of Beethoven and Schubert. His vast repertoire includes almost all the standard solo and chamber music literature. He can also be heard on Cambria CD-1119 in a program of music by Roger Nixon, Maurice Ravel, Bela Bartok, Ferrucio Busoni and Franz Schubert. In 1999 he taught and performed at the High School of Music in Damascus, Syria. In the Summer of 2001 he was invited to teach and perform at the Xinjiang Normal University, where he was named Honorary Professor and the Xinjiang Arts Institute, both in Urumgi, capital of the Xinjiang Autonomous Region of China.

DEPARTMENT OF
MUSIC

Madrigal Singers

Leonard Ratzlaff, conductor

2008 Ireland Tour

April 28 – May 10, 2008

sign: Cindy Boumans

Program

I

Jubilate Deo — Giovanni Gabrieli
(1556-1612)

Two German motets — Gottfried August Homilius
(1714-1785)

1. Machet die Tore weit
2. Seid fröhlich in Hoffnung

Megan Chartrand, Mary Ellen Rayner, soprano
Rebecca Claborn, Erin Hooper, alto
Iain Gillis, Ryan Herbold, tenor
Christopher Giffen, Damon MacLeod, bass

Hosanna to the Son of David — Thomas Weelkes
(1575-1623)

II

Hail, Gladdening Light — Charles Wood
(1866-1926)

O Lord, our Governour — Healey Willan*
(1880-1968)

Rover Lai, organ

Cantique de Jean Racine — Gabriel Fauré
(1845-1924)

Jessica Robertson, piano

Das ist ein köstliches Ding — Georg Schumann
(1886-1945)

III

Two Psalms from **Taaveti Laulu** (Psalms of David) 1. Taaveti Laul 104 2. Õnnis on inimene	Cyrillus Kreek (1889-1962)
Two Motets 1. Hymne à la Vierge 2. O salutaris hostia	Pierre Villette (1926-1998)
Salus aeterna	Gabriel Jackson (b. 1962)

IV

Te Deum	Leonard Enns* (b. 1948)

V

Si ch'io vorrei morire	Claudio Monteverdi (1567-1643)
Lay a garland	Robert Pearsall (1827-1899)
Let not my love be called idolatry	Andrew Ager* (b. 1962)
Sure on this shining night Under the willow tree	Samuel Barber (1910-1981)

Gillian Scarlett, soprano
Jessica Robertson, piano

VI

Drei Quartette, Op. 31 Johannes Brahms
(1833-1897)
1. Wechsellied zum Tanze
2. Neckereien
2. Der Gang zum Liebchen
Christine Eggert Jones, piano

VII

Three Alberta Folksongs Arr. Trent Worthington*
1. Flunky Jim
2. Soldier's Cry
3. The Alberta Homestead
Brynn MacDonald, soprano
Christopher Giffen, Mark Tolley, baritone

Motherless Child Arr. Craig Hella Johnson
Amy Gartner, soprano

Didn't My Lord Deliver Daniel Arr. Moses Hogan

*Canadian composer

Text translations

Jubilate Deo

O be joyful in the Lord, all ye lands, for the man shall be blessed who fears the Lord. The God of Israel, may He join you and may He be with you; may He send you help from His holy place and from Zion. May the Lord bless you out of Zion, the Lord who made heaven and earth.

O be joyful in the Lord, all ye lands. Serve the Lord with gladness!

Machet die Tore weit

Lift up your heads, o ye gates, lift yourselves up, you everlasting doors, that the king of glory may come in. Who is the king of glory? The Lord strong and mighty, the Lord mighty in battle, the Lord God of Sabaoth.

Seid fröhlich in Hoffnung

Let hope keep you joyful; in trouble stand firm; persist in prayer.
(Chorale)
Without wavering or worry, the believer must be steadfast and, even in the face of death, show quiet confidence and courage.

Cantique de Jean Racine

O Redeemer divine, our sole hope of salvation, eternal Light of the earth and the sky, we kneel in adoration.

O Saviour, turn on us thy loving eye. Send down on us the fire of thy grace all-consuming, whose wondrous might dispersed the powers of hell, and rouse our slumbering souls with radiance, that they may waken thy mercy to tell!

O Christ, bestow thy blessings on us, we implore thee who here are gathered on penitent knee, accept the hymns we chant unto thy everlasting glory, and these thy gifts we return unto Thee!

Das ist ein köstliches Ding

This is a precious thing, to give thanks to the Lord, and to sing praises to your name, thou highest, in the morning your grace, in the evening your goodness, and in the night your truth proclaim, for, Lord, you let me joyfully sing of your works, and I praise the accomplishments of your hands. Lord, how great are your works.

The righteous will be flourishing like a palm tree, and will thrive like a cedar in Lebanon. And when they become old, they will yet bloom and flourish and proclaim your goodness. This is a precious thing, to give thanks to the Lord, and to sing praises to your name, thou highest, in the morning your grace, in the evening your goodness, I want to sing to you, you faithful God. It is a precious thing to give thanks to you my God.

Taaveti Laul 104 (Psalm 104)

Bless the Lord, my soul:
O Lord, my God, thou art great indeed,
Countless are the things thou has made, O Lord.
Thou hast made all by thy wisdom.
Glory to the Father, the Son and the Holy Spirit,
Now and forever. Amen.

Õnnis on inimene

Happy is the man who does not take the wicked for His guide.
The Lord watches over the way of the righteous, but the way of the wicked is doomed.
Worship the lord with reverence, and rejoice with trembling.
Happy are all who find refuge in Him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son, and the Holy Spirit,
Now and forever. Amen.

Hymne à la Vierge (Hymn to the Virgin)

O fairest Virgin Mary,
Your soul finds in the Lord perfect love;
He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia. I will sing thy praise,
O Lord, For thou hast looked after me,
and covered me with the veil of innocence.

You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed be he who walks in your steps
And tunes his heart To the counsels of your voice. Alleluia.
I will sing thy praise, O Lord,
For thou hast made me, before dawn,
For thou has made me precede the Gushing forth of springs.

Before the stars you were there,
Mother of the Creator,
In the highest Heaven;
When God was setting the limits of the world
you shared his love As you laboured with him.
Alleluia O fairest Virgin Mary

O Salutaris

O saving Victim opening wide
The gate of heaven to man below!
Our foes press on from every side:
Your aid supply, Your strength bestow.

To Your great name be endless praise
Immortal Godhead, one in three!
O grant us endless length of days,
In our true native land to be. Amen

Salus aeterna

Eternal savior, unfailing life of the world, everlasting light and truly our redemption, grieving for the ages doomed to perish by the by the power of the temptor, while not forsaking the heights, you came down to the depths by your own mercifulness.

Swiftly, by your uncompelled grace assuming human form, you brought salvation to all that was earthly and lost, bringing joy to the world.

O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.

By your first advent forgive us, and in the second set us free, so that, when the great light has dawned, you will judge all things, so that, clothed in the rainment of incorruption, we may follow swiftly wherever your footsteps will lead.

Si, ch'io vorrei morire

"Yes, I would like to die!"
Love, now that I kiss the beautiful lips of my beloved sweetheart.
Ah, dear, sweet tongue, give me kisses so moist
That I perish from their sweetness upon her breast!
Ah, my life, please crush me to your white bosom; I faint!
Ah, lips, ah, kisses, ah, tongue, I say once more:
"Yes, I would like to die!"

Wechsellied zum Tanze (Dialogue at the dance)

The indifferent ones:
Come with me to the dance, o beauty;
dancing is right for a festive day.
You can become my sweetheart if you are not,
but if you will never be, we can just dance.
Come with me to the dance, o beauty;
dancing glorifies a festive day.

The tender ones:
Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?
If you were not my sweetheart, I would not want to dance.
If you stay my sweetheart forever, life will be a celebration.
Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?

The indifferent ones:
Let them love, but let us dance!
Languishing love shuns the dance.
Let us merrily weave about in spinning rows,
and let the others creep off into the twilit wood.
Let them love, but let us dance!
Languishing love shuns the dance.

The tender ones:
Let them twirl, and let us wander!
Wandering in love is a heavenly dance.
Cupid is nearby and hears this mockery;
he will have revenge someday - and soon!
Let them twirl, and let us wander!
Wandering in love is a heavenly dance.

Neckereien (Teasing)

It's true, my dear, I am now courting,
and I will establish you as my wife;
you will be mine, my dear, truly mine,
and even if you don't also want it.

"Then I'll become a dove with a white form -
I will fly from you, fly into the wood,
and so I may not be yours, may not be yours:
that hour will never come."

I have a flintlock that can fire quickly -
I'll shoot the dove down in the wood;
You will be mine, my dear, truly mine,
and even if you don't also want it.

"Then I'll become a little fish, a golden fish -
I'll spring into the fresh water;
and so I may not be yours, may not be yours:
that hour will never come."

I have however a net that fishes very well;
I will catch me this golden fish in the water.
You will be mine, my dear, truly mine,
and even if you don't also want it.

Neckereien (Teasing), cont'd

"Then I'll become a hare, full of swiftness -
and run in the fields, the broad fields.
and so I may not be yours, may not be yours:
that hour will never come."

I have however a hound that's smart and fine;
he'll catch me that hare in the fields.
You will be mine, my dear, truly mine,
and even if you don't also want it.

Der Gang zum Liebchen (The path to the beloved)

The moon gleams down,
I should yet again
Go to my darling,
How does she fare?

Alas, she's despondent
And laments and laments,
That I will never see her
Again in her life!

The moon sinks,
I hurry off briskly -
Hurrying so that nobody
Shall steal my love away.

O coo, you doves!
O whir, you breezes!
- So that nobody
Shall steal my love away!

University of Alberta Madrigal Singers 2007–2008 Tour Choir

Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Soprano
Irene Bosma
Megan Chartrand*
Kimberly Denis
Christine Eggert-Jones*
Amy Gartner*
Brynn MacDonald*
Melanie Marlin
Mary-Ellen Rayner
Eve Richardson
Shelley Roth
Gillian Scarlett (President)*
Elaine Vooys

Alto
Sable Chan
Rebecca Claborn
Martine denBok
Erin K. Hooper
Sarah Howe*
Kathleen Ludwig
Christine Pask
Erin Passmore*
Jessica Robertson
Abra Whitney*

Tenor
Jeremy Block
Iain S. Gillis*
Ryan Herbold
Justin Jalea
Guillaume Laroche
Cole MacIver
John K. Pattison

Bass
Adam Arnold
Denis Arsenault
Adam Browne
Kyle Carter
Marvin Dueck (Assistant Conductor)*
Christopher Giffen
Rover Lai
Brendan Lord
Damon MacLeod
Mark Tolley
Anthony Wynne

*Members of Executive Committee

University of Alberta Madrigal Singers

From their beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of 40 singers which draws on music from all periods and styles for its repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on the University of Alberta campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music, Edmonton's highly acclaimed concert hall, and various churches. They have sung frequently as guests of the Edmonton Symphony, including Ravel's *Daphnis et Chloe* in 2001, and the orchestra's *Messiah* performances in 2003 and 2007, and have guested with the Alberta Baroque Ensemble (Christmas concerts 2005 and 2006). The Canadian Broadcasting Corporation (CBC) frequently records their concerts for regional and national broadcast. Beyond Edmonton, the choir has toured extensively in western Canada, and in recent years has participated in *University Voices,* a biennial festival of Canadian university choirs held in Toronto. They have received invitations to perform at *Podium,* the national conference of the Association of Canadian Choral Conductors, and in February 2005 were invited to perform at the National Convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, winning first prize in the Mixed Choir category in 1992, 1996, 1998, and 2004. International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995 and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors (ACCC) for best Canadian choral recording that year; *My soul, There is a Country ... (2001),* which includes the premiere recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the first recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ. *The Passing of the Year* received the ACCC's National Choral Award for CD recording in 2006. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson. These discs are available for sale following the concert.

Leonard Ratzlaff, conductor

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and for the past five years he has served as chair of the Department. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which recently performed at conferences in Victoria BC and St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Queen's Jubilee Medal for distinguished service to Canadian choral music (2002), the Alberta Order of Excellence (2003) and, most recently, Member of the Order of Canada (2004). He is a frequent guest lecturer, clinician and adjudicator across Canada and in the US.

Tour Itinerary

Saturday, April 26, 8:00 pm
MacDougall United Church
Edmonton, Alberta, Canada

Wednesday, April 30, 8:00 pm
St. Patrick's Church, Dublin

Friday, May 2, 11:00 am
Tory Top Library, Cork

Saturday, May 3, 8:00 pm
Fleischmann International Trophy Competition
54th Cork International Choral Competition
City Hall, Cork

Sunday, May 4, 12 noon
Participation in Mass, St. Francis Church, Cork

Sunday, May 4, 7:30 pm
Closing Gala Concert
City Hall, Cork

Tuesday, May 6, 8:30 pm
St. Mary's Parish Church, Killarney

Thursday, May 8, 8:15 pm
Benefit Concert for *Music Matters*
Slatefort House, Loughrea

Acknowledgments

The Madrigal Singers wish to thank the following organizations and individuals for their generous support of the choir:

Alberta Foundation for the Arts
Jerry and Gail Korpan
Roger and Libby Smith
Arnold J Voth Corporation
Lewis and Valerie Warke
Edward Wiebe and Marcia Johnson
Mr and Mrs Gillis
The Office of the Provost/Vice-President Academic
The Office of the Dean, Faculty of Arts
The Department of Music
The President's Fund for the Creative and Performing Arts

The Madrigal Singers also acknowledge ACFEA Tour Consultants and their representatives Rachel Flamm and Erin Harlan for their assistance in organizing this tour.

Alberta Foundation for the Arts

FACULTY OF ARTS
UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

100! YEARS
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UNIVERSITY OF ALBERTA FACULTY OF ARTS

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Faculty:

- Debra Cairns, DMA (Illinois)
- Leonard Ratzlaff, DMA (Iowa)

Deadline for 2008/2009
Graduate admission applications:
December 15, 2008.
In-person auditions highly recommended, and required for Canadian applicants.
Audition date: **January 20, 2009**
All supporting documentation including transcripts, references, and audition and assistantship application forms must be received by **January 15, 2009**.

For additional information regarding programs and available scholarships contact:
The Graduate Coordinator, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-3263 Fax: (780) 492-9246
Website Address: http://www.ualberta.ca/music

In Recital

Eleni Pappa

Candidate for the Doctor of Music Degree
in Piano Performance

Tuesday, May 20, 2008 at 8:00 pm

Convocation Hall
Arts Building

Program

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

From Années de Pèlerinage II (Italy, 1838-61)	Franz Liszt
Il Penseroso (The Thinker) (1838)	(1811-1886)
Soneto 47 del Petrarca (1846)	
Four Etudes for Piano (1941)	Nikos Skalkottas
1. Andante	(1904-1949)
2. Presto	
3. Tempo di Valse	
4. Allegro vivace	
lliK (1991-3)	Christopher Fox
	(b. 1955)
Etude No. 1 Désordre (1985)	György Ligeti
Etude No. 6 Automne à Varsovie (1985)	(1926-2005)
Etude No. 13 L' Escalier du Diable (1998)	

Intermission

La Mandragore (1993)	Tristan Murail
	(b. 1947)
Gaspard de la Nuit (1908)	Maurice Ravel
1. Ondine	(1875-1937)
2. Le Gibet	
3. Scarbo	

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Pappa.

Ms Pappa is a recipient of Izaak Walton Killam Memorial Scholarship.

Aaron Au
Doctor of Music Candidate

Lecture Recital
May 7, 2007, 8 PM; Convocation Hall

Lecture – From Violin to Viola: A Discovery of Sound and Technique

Charles Pilon, violin/viola

--Intermission--

Sinfonia Concertante in Eb, KV 364 (1779) Wolfgang Amadeus Mozart
(1756-1791)
Allegro maestoso
Andante
Presto

Virginie Gagné, violin; Aaron Au, viola; Sarah Ho, piano

This lecture recital is presented in partial fulfillment of the requirements for the degree of Doctor of Music.

John-Paul Ksiazek

pianist in recital

Program

Sonata No.2 in B-flat minor op. 35 (1839) *Grave; Doppio movimento* *Scherzo* *Marche funèbre* *Presto*	Fryderyk Chopin 1810–1849
Sonata op. 1 (1907–8)	Alban Berg 1885–1935

Intermission
~ 10 min ~

Sonata No. 21 in C Major op. 53 "Waldstein" (1803–4) *Allegro con brio* *Introduzione. Adagio molto* *Allegretto moderato*	Ludwig van Beethoven 1770–1827

Tuesday, 25 September 2007 at 7:30
Convocation Hall, University of Alberta

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, October 1, 2007 at 12:00 noon

Program

Sonata in G major, BWV 530 — Johann Sebastian Bach (1685-1750)
I. Vivace
II. Lente
III. Allegro

Philip Chow, organ

Sinfonia Concertante (1779) — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro maestoso

Deborah Chang, violin
Leslie Mahr, viola
Sarah Ho, piano

Meditation — Calixa Lavallée (1842-1891)

Katherine Janhsen, trumpet
Angela Schroeder (Faculty), piano

Julia Florida (1938) — Augustin Barrios (1885-1944)

Jeremy Doody, guitar

Le Frêne Égaré — Françoise Rossé (b. 1945)

Allison Balcetis, alto saxophone

One Community of Many Cultures

The University of Alberta Dept. of Music,
The Alberta Foundation for the Arts, and
The Canadian Center for Ethnomusicology

New Sounds on the Prairies

Featuring:

WAJJO African drummers w/Bagpiper
ASANI Aboriginal Women's Trio
HUNTER FAMILY Gospel Singers

Saturday November 3, 2007 @ 8PM
Convocation Hall, Old Arts Building
University of Alberta Campus

Pre-Concert Dialogue @ 7:15 PM
Old Arts Lounge

Presented by
The University of Alberta Dept. of Music,
The Alberta Foundation for the Arts, and
The Canadian Center for
Ethnomusicology

WELCOME to NEW SOUNDS ON THE PRAIRIES!

The organizers feel the name is appropriate to this event because it showcases three groups whose music is as novel and fresh as tomorrow morning, yet still true to the roots of the indigenous and immigrant traditions that Prairie neighbors now share.

The concert is the highlight of a national conference of music scholars and performers that the University is hosting, and brings together three Prairie-based groups who have won the hearts of audiences, both here and far from home, with their unique styles and compelling performances.

We hope you enjoy a sample of what the Prairies in 2007 have to offer. And Welcome to the neighbourhood!

PROGRAM

****

Wajjo African Drummers with Bag Piper Cam Wallace

Asani Aboriginal Women's Trio

INTERMISSION

Hunter Family Gospel Singers

BIOS:

Wajjo African Drummers & PIPER Cam Wallace
Wajjo ("let's all get together") was founded in 1990 by the late Arthur Bollo, with members from his family and with Robert Kpogo who has been its director since 2005. The group introduced traditional West African music to Western Canadian audiences and has created, through collaboration with musicians from other ethnic backgrounds, an indigenous musical tradition that is a reflection of our region's rich cultural diversity. Wajjo has toured throughout Western Canada and USA.

About Asani
Asani ("rock" in the Cree language), a contemporary Aboriginal women's a cappella trio from Edmonton, has been captivating festival audiences internationally with their breathtaking harmonies, their dynamic vocal artistry and their powerful rhythmic style. Carrying with them the traditional influences of First Nations and Metis music accompanied by drums and rattles, their songs resonate with their own blend of traditional vocals infused with the sounds of jazz, folk and blues.

The Hunter Family
Gospel and country music audiences in Canada and the U.S. have been tremendously excited lately about five hockey-playing brothers (JJ, Dusty, Luke, Brock and Ty) and their parents (Lorne and Norma) who bring their rich harmonies and heart-felt, powerful performance to a variety of gospel styles. Their group's home base is their family grain farm near Shaunavon, Saskatchewan.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, November 5, 2007 at 12:00 pm

Program

Concertante Sonate — Franz Anton Hoffmeister (1754-1812)
I. Aria, Poco Adagio
II. Rondo

Matt Jaffray, oboe
Christa Eriksson, oboe

Concerto No. 3 in B Minor — Johann Gottfried Walther (1684-1748)
I. Allegro
II. Adagio
III. Allegro

Allison Wonnick, organ

String Quintet in G Major, Op.77 (1875) — Antonín Dvořák (1841-1904)
I. Allegro con Fuoco

Alexandra Campbell, violin
Marie Krejcar, violin
Julia Hui, viola
John Fedor, cello
Mark Radosh, double bass

Vecchia zimarra, senti (1896) — Giacommo Puccini (1858-1924)

Luke Ertman, voice
Assisted by
Denis Arseneau, piano

Vecchia zimarra, senti/Raithful old parment, listen
Translation by: Dennis Albert
I'll rest down here,
You however, must climb
The sacred mount of piety.
My thanks you must receive.
Never has your poor worn back
Bowed before the rich and powerful.
Deep in your calm cavernous pockets,
You have protected
Philosophers and poets.
Now that our happy days
Have fled, I must bid you farewell,
Faithful friend of mine.
Farewell, farewell.

Songs My Mother Taught Me, Op. 55, No. 4 — Antonín Dvořák (1841-1904)

Deborah Chang, violin
Assisted by
Kyung-A Lee, piano

Gamma 415 (1986) — Gerard Gastinel (b. 1949)
I.
II.
III.
IV.

Allison Balcetis, soprano saxophone
Kim Cochrane, alto saxophone
Michael Morimoto, tenor saxophone
Thomas Hays, baritone saxophone

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, December 3, 2007 at 12:00 pm

Program

Suite No. 5 in C Minor, BWV 1011 (c. 1717-1723) — Johann Sebastian Bach (1685-1750)
Prelude

Kathleen Ludwig, cello

Mondnacht (1840) — Robert Schumann (1810-1856)

Shelley Roth, soprano
Assisted by
Kyung-A Lee, piano

Mondnacht/Moon Night
Translation by: Joseph von Eichendorff
It was as if the sky had quietly kissed the earth, so that in a shower of blossoms she must only dream of him. The breeze wafted through the fields, the ears of corn waved gently, the forests rustled faintly, so sparkling clear was the night. And my soul stretched its wings out far, flew through the still lands, as if it were flying home.

Frulingsnacht (1840) — Robert Schumann (1810-1856)

Shelley Roth, soprano
Assisted by
Kyung-A Lee, piano

Frulingsnacht/Spring Night
Translation by: Joseph von Eichendorff
Above the garden across the sky I heard the migrating birds passing, that meant that spring was already in the air; below, things are already beginning to bloom. I could rejoice, I could weep, I feel as though it cannot be! Old wonders appear again with the moonlight. And the moon and stars say it, and in a dream the grove murmurs it, and the nightingales sing it: She is yours! She is yours!

Clarinet Concerto (1949) — Gerald Finzi (1901-1956)
Allegro Vigoroso

Nita Sankar, clarinet
Assisted by
Tom King, piano

Sonatine Baroque — Murray Adaskin (1906-2002)

Amy Kao, violin

Sakura: Theme and Variations (1953) — Yoquijiro Yocoh (b. 1925-)

Jeremy Doody, guitar

Sonata for Trumpet and Piano (1939) — Paul Hindemith (1895-1963)
I. Mit Kraft
II. Mässig Bewegt
III. Traurmusik

Sara Mills, trumpet
Irene Bosma, piano

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, January 14, 2008 at 12:00 pm

Program

Suite No. 5 in C Minor, BWV 1011 (c. 1717-1723) — Johann Sebastian Bach
Allemande — (1685-1750)
Kathleen Ludwig, cello

Libra Sonatine (1986) — Roland Dyens
I India — (b. 1955)
II Largo
III Fuoco
Ross Urquhart, guitar

Nocturne, Op. 48, No. 1 (1841) — Frédéric Chopin
Nocturne, Op. 48, No. 2 (1841) — (1810-1849)
Allison Luff, piano

Suite in G Minor, BWV 995 — Johann Sebastian Bach
(1685-1750)
Jeremy Doody, guitar

Ballade No. 2 in F Major, Op. 38 (c. 1836-39) — Frédéric Chopin
Allemande — (1810-1849)
Rover Lai, piano

Prelude and Fugue (St. Anne) in E-Flat Major, BWV 552 — Johann Sebastian Bach
(1685-1750)
Philip Chow, organ

DEPARTMENT OF
MUSIC

Convocation
Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, February 4, 2008 at 12:00 pm

Program

Suite No. 5 in C Minor, BWV 1011 — Johann Sebastian Bach
Prelude — (1685-1750)
Leslie Mahr, viola

Fantaisie (1860) — Jules Demersseman
(1833-1866)
Michael Morimoto, alto saxophone
Assisted by **Sarah Ho, piano**

Suite No. 5 in C Minor, BWV 1011 (c1717-1723) — Johann Sebastian Bach
Gavotte I & II — (1685-1750)
Kathleen Ludwig, cello

Sonata in E Minor, Op. 7 (1865) — Edvard Grieg
Allegro moderato — (1843-1907)
Julie Sackey, piano

Sonata I in G Minor, BWV 1001 — Johann Sebastian Bach
Fugue — (1685-1750)
Marie Krejcar, violin

Beau Soir (1891) — Claude Debussy
(1862 – 1918)
Elizabeth Krejcar, violin
Assisted by **Dennis Arseneau, piano**

Prelude and Fugue (St. Anne)
in E-Flat Major, BWV 552 — Johann Sebastian Bach
(1685-1750)
Philip Chow, organ

The University of Alberta
Department of Music,
The Canadian Centre for
Ethnomusicology

present **World Music Concert 2008**

"Tar and Kamancheh: Persian Traditional Music"

Saturday, March 1, 2008
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Department of Music
University of Alberta

Performers:

Saeed Kamjoo – *kamancheh* (bowed spike-fiddle)

Araz Salek – *tar* (long-necked lute)

Program:

(1) *Taaloon* (Kamancheh solo): Saeed Kamjoo

The music in this collection was composed in memory of the valley of Taaloon (North East of Tehran, Iran) and its nearby plain, which were paved over in a chaos of construction about 15 years ago. They no longer exist today, except as memories and names. These peaceful valleys and plains were a haven for Saeed Kamjoo, his friends, and his master Ali Akbar Shekarchi, in the war-filled days of the 1980s.

This music is intended as a personal opportunity for self-expression. Various techniques, musical colors and dynamics, as well as the possibilities afforded by the instrument and the bow are all employed.

Saeed Kamjoo's connection to the intricate and astonishing patterns of Persian classical music, together with the melodic airs of this music, are the reasons why he covers a variety of rhythms and melodies in the composition of this collection.

-Mezrâ; The name Mezrâ refers to a plain in Taaloon. The music of this piece is reminiscent of the shepherds and their herds. Its medium slow rhythm transforms into a dance pattern characteristic of the regional music of the province of Northern Khorasân.

-Sepidâr: composed on an ancient rhythmic cycle pattern named Mâhuri. It is a variation of the gushe "Zang-e shotor".

-Shakib; an interpretation of Maqâm Sahari from an air from the province of Kermânshâh.

-Kaboodân: starts with the zills and the kamânchê. It modulates back to the Râst-Panjgâh mode, when the dance–like rhythmic patterns start…

(2) *Birth* (Tar solo): Araz Salek

Birth is performed in the Dashti mode (dastgah). Unlike other births, this *Birth* is an intentional attempt to being born consciously. *Birth* began to be born in January 2006 following months and months of improvising. Among all Dastgahs of the Iranian Radif, Dashti is the one with the least modal variations. Unlike many other performances, which typically do not maintain the Dashti mode, all along the whole recital, *Birth* is solely devoted to Dashti.

intermission

(3) Duet in Isfahan (Tar & Kamancheh): Araz Salek & Saeed Kamjoo

Pieces of traditional Persian music, including Pish-Daramad, Reng, Chaharmezrab, and Tasnif, composed in the mode (dastgah) Isfahan by mastros Beigchekhani, Aref Qazvini, Morteza Ney-Davood, and Rokneddin Mokhtari.

About the artists

Saeed Kamjoo

Saeed Kamjoo's creativity finely combines authenticity and innovation. His innovative approach towards the playing of Kamanche is based on his perception of values inherent in Persian art music. He searches new idioms while performing and developing his music, by using the ornamentation of Persian classical music to discover new possibilities. Even though his music has its roots in the tradition, it also allows itself to explore the new.

Saeed graduated in music from University of Tehran and has been rigorously trained in the instrumental and vocal techniques and repertoires of Persian classical music by such renowned masters as Ardeshir Kâmkâr, Ali Akbar Shekârchi and Ustad Asghar Bahâri.

He has made many appearances in music festivals in Canada, U.S.A, Mexico, U.K, Germany, France, Portugal, Belgium, and Holland. He has performed as guest artist with one of most renowned Persian ensembles, Dastan.

Saeed migrated to Montreal, Canada in 1997. Since then he has been collaborating with various creative ensembles in

Canada, U.S, England and Germany. He has received grants from Canada Council for the Arts and Conseil des arts et des lettres du Québec.

http://www.saeedkamjoo.com/

Araz Salek

Araz was born in Tehran, Iran in June 1980. He started playing Tar at the age of eight under the instruction of Tofigh Iranparvar. He studied Iranian classical repertoire, vocal and instrumental Radifs, under the supervision of maestros Hooshang Zarif, Arshad Tahmasebi and Hossein Omoumi. He has been tutoring Tar and Setar for more than ten years. In 2005, he finished his graduate program in engineering, and in the same year immigrated to Canada.

http://www.arazsalek.com/

Gholam-Hossein Beigchekhani

Born in Tabriz in 1917, Gholam-Hossein Beigchekhani, was a phenomenal tar player who started playing at the age of six. He played in the Tabriz Radio station for more than 25 years, and performed with many great vocalists. His techniques of tar performance and compositions were influenced by the school of Caucasia. This great maestro passed away 20 years ago in 1988.

Abolqassem Aref Qazvini

Abolqassem Aref Qazvini (b. 1882 in Qazvin, Iran, d. January 21, 1934 in Hamadan, Iran) was an Iranian poet and composer. Son of Molla Hadi Vakil Qazvini, he composed many poems about Iran and was considered a national poet. Along with his powerful poetry, he also played music. Aref Qazvini was a revolutionary during the Iranian Constitutional Revolution and composed many political and pro-revolutionary songs. He moved to Hamadan later in his life and died there in January 1934 at the age of 52

Morteza Ney-Davood

Morteza Ney-Davood was born in Tehran, Iran in 1900 to a Jewish family with a musical heritage. His father, Bal Khan, was a famous drummer, and his house served as a shelter for the most popular musicians. When Neydavood was a child he began to play the tar, without any instruction. He studied Persian classical music under the direction of Agha Hosseingholli for two and a half years, then studied with Darvish Khan, another master musician, for three years. In a short period of time he was able to obtain a gold medal award as the most talented student in Darvish Khan's class.

Neydavood performed for the Tehran Radio station after its opening for ten years. At that time, he was playing in the company of other well-known musicians such as Ghamar, Banan, Saba, Mahjoobi, Shahnazi, and others. Some of the performances were recorded in "His Master Voice' and "Polyphone" Recording Company.

In 1980 at the age of 80 Morteza Neydavood immigrated with his family to the United States. It was a difficult time for him to be so far away from his country at that age. On September 17, 1984, he was awarded a certificate of honor from the mayor of Los Angeles. Morteza Ney-Davood passed away on July 31, 1990, in San Francisco. He was laid to rest at " Colma Cemetery", thousands of miles away from his beloved country.

Rokneddin Mokhtari

Born in 1888 in Kermanshah, Iran, Rokneddin Mokhtari learned to play the violin in his childhood. Throughout his life, he never performed as a professional musician, and was always considered as an amateur musician with a huge talent in composition. He was one of the most controversial figures in Iranian music. In public, Rokneddin Mokhtari was well-known as a military officer with a ruthless reputation, and at the same time as a romantic composer with outstanding masterpieces in music. He passed away in 1972 at the age of 84.

Sponsors:

Canadian Center for Ethnomusicology (www.fwalive.ualberta.ca)
Department of Music, University of Alberta
Iranian Students' Association of University of Alberta
Iranian Heritage Society of Edmonton
Global Education Program, International Centre, University of Alberta

music
world

DEPARTMENT OF
MUSIC

World Music Ensembles
Upcoming Events

Convocation Hall, Arts Building

Saturday, March 8 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests Wajjo Drummers
Ayanmo Drummers and Dancers
led by Prince Stanley Koledoye
For concert information, email: rkpogo@shaw.ca

Friday, March 28 at 8:00 pm
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
For concert information, email: michaelf@ualberta.ca

Saturday, March 29 at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
For concert information, e-mail:sharmila.mathur@ualbera.ca

Admission: $10/stud/sen, $15/adult.
Please note: All concerts and events are subject to change without notice.
Please visit our Website:
www.ualberta.ca/music
or call 492-0601for verification of dates.
Advance tickets are available at TIX on Square, 420-1757, and at the door.

Join us!

DEPARTMENT OF
MUSIC

Convocation
Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, March 3, 2008 at 12:00 pm

Program

Sarabande (1720) — Johann Sebastian Bach (1685-1750)
Andrew Johnson, guitar

Suite No.5 in C Minor, BWV 1011 — Johann Sebastian Bach
Gavotte I & II
Leslie Mahr, viola

From *Carmen* (1873-1874) — Georges Bizet (1838-1875)
Je dis que rien ne m'epouvante
Tracy Cantin, soprano
Assisted by **Jessica Robertson, piano**

Violin Concerto in A Major, No. 5 (1775) — Wolfgang Amadeus Mozart (1756-1791)
III.
Marie Krejcar, violin
Assisted by **Peter Krejcar, piano**

Sonata in D Major — Wolfgang Amadeus Mozart
I.
Peter Krejcar, piano

Violin Concerto in G Major — Wolfgang Amadeus Mozart
I.
Elizabeth Krejcar, violin
Assisted by **Peter Krejcar, piano**

Aria variata alla maniera italiana, BWV 989 — Johann Sebastian Bach (1685-1750)
Irene Bosma, piano

Translations

Je dis que rien ne m'epouvante/I say that nothing shall deter me

It is the smugglers ordinary refuge.
He is here, I will see him!
And the task that his mother imposed
Without trembling, I will accomplish it.
I say that nothing can frighten me.
I say, alas, that I respond to myself;
But I play the part of the courageous one in vain...
From the bottom of my heart, I die of fear!
Alone in this savage place
All alone I am afraid,
But I am wrong to have fear.
You will give me courage;
You will protect me, Lord!
I am going to see face to face this woman,
Whose cursed guile
Has ended up to make a vile person
Of him that I love once!
She is dangerous, she is beautiful!
But I do not want to be afraid!
No, no, I do not want to be afraid!
I will speak up before her...ah!
Lord, you will protect me.
Protect me! O Lord!
Give me courage!

Translation by: Terri Eickel

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Michael Morimoto, saxophone

Assisted by

Sarah Ho, piano

Friday, March 7, 2008 at 8:00 pm

Program

Fantaisie sur un thème original (1860)	Jules Demersseman (1833-1866)
Fantaisie for Soprano or Tenor Saxophone and Piano (1984)	Denis Bédard (b. 1950)
Intermission	
Fuzzy Bird Sonata (1991) I. Run, Bird 2. Sing, Bird 3. Fly, Bird	Takashi Yoshimatsu (b. 1953)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Morimoto.

DEPARTMENT OF
MUSIC

McKernan Baptist Church
Edmonton, Alberta

In Recital

Lindsay Elford, flute

assisted by

Tom King, piano

Saturday, March 8, 2008 at 2:00 pm

Program

Sonata for Flute and Piano (1941)	Beryl Rubinstein
I. Cheerful	(1898-1952)
II. Lyrical, not dragging	
III. Spirited and very rhythmic	
Sonatine pour Flûte et Piano (1946)	Pierre Sancan
	(b. 1916)

Intermission

Sequenza I per flauto solo (1958)	Luciano Berio
	(1925-2003)
Kleine Kammermusik, Op, 24, No 2 (1923)	Paul Hindemith
I. Lustig - Mässig schnelle Viertel	(1895-1963)
II. Walzer - Durchweg sehr leise	
III. Ruhig und einfach	
IV. Schnell Viertel	
V. Sehr lebhaft	

with guests
Matt Jaffray, oboe
Amber Campbell, clarinet
Matt Howatt, bassoon
Stephanie Wichuk, French horn

This recital is presented in partical fulfilment of the requirements for the Bachelor of Music degree for Ms Elford.

Ms Elford is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Louise McKinney Scholarship.

DEPARTMENT OF
MUSIC

WORLD MUSIC

WEST AFRICAN MUSIC ENSEMBLE CONCERT

Robert Kpogo, Director
Wisdom Agorde, Assistant Director

Saturday, March 8, 2008 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Welcome – Dr. Kwasi Amenu- Tekaa (Master of Ceremony)
Drumming Prelude: Wajjo Drummers
Dance: – Zigi
Ayanmo Drummers and Dancers
Teza Dudu (Yam Festival)
Founder's Short Address – Dr Michael Frishkopf
Dance: -Gahu

Intermission

Dance - Atsiagbekor-Agbadza
Ayanmo Drummers and Dancers
Fiayeye Dodo Fe Aza (Coronation of New King)
Wajjo Drummers
Dance - Gota

West African Music Ensemble, 2007-2008

Robert Kpogo, Instructor
Wisdom Agorde, Instructor
David Descheneau, Master Drummer
Rana El kadi, Teaching Assistant
Cari Friesen, Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

Kendra Cowley
Suzanne Daugela
Sarah Gardner
Karene Gervais
Meena Gupta
Femie Sonuga
Maigan Van der Giessen

Grace Chapman
Diana Kinyua
Paul Lam
Neel Malhotra
Chloe Mongerson
Christeve Cheng

Wajjo African Drummers

Formed in 1990, Wajjo African Drummers and Dancers introduce traditional African music to a Western audience and create through collaboration with musicians from other ethnic backgrounds and indigenous musical tradition that is a reflection of canada's rich cultural diversity.

Ayanmo Drummers and Dancers led by Prince Stanley Koledoye

Prince Stanley Ebun Oluwa Koledoye was born into a family of local musicians in a small town in Ondo State of Nigeria in West Africa. As a little boy growing up, he showed so many talents in regards to performing and entertaining, which made him popular among his youth friends. He became more popular in High School when he started participating in High School cultural and dramatic groups and in his Church choir. He wrote plays and composed songs and also featured in plays written by Nigerian popular writers such as Professor Wole Soyinka's "This is our chance".

In Edmonton, Alberta, he has been in many groups such as Wajjo Drummers and Kekeli Dancers and he co-founded the popular Okoto Dancers, Ayanmo and currently leading the Asante performing group. Prince Stanley has always believed that "A TREE DOES NOT MAKE A FOREST", and whatever talent God gives you, try as much as possible to share it with people and the rest will follow.

West African Music Ensemble dances

Agbadza like Atsiagbekor is traditionally a war dance. These types of dances are sometimes used as military training exercises with signals from the lead drum to move ahead, to the right, go down etc.... They also helped in preparing the warriors for battle and upon their return from fighting. They would act out their deed in battle through their movements in the dance. In the present days, Agbadza is used in social and recreational situations to celebrate peace.

Atsiagbekor/gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack and hand to hand combat are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Zigi is a recreational dance type of Asorgli ethnic group from Ziavi Dzogbe; a small town in the District of Ho located in the central part of the Volta Region of Ghana.. It is known as one of the local music ensembles which play an important role in the culture of Asorgli society. This particular group has a rich store of musical types such as Tuidzi or Akpese popularly known as Borborbor and other types are Asafo, Adevu, Gabada, Egbanegba, Adavatram, Aviha, Zigi. Zigi songs are eminently enjoyable, dramatic and closely related to the people and their way of life with its social, moral and spiritual support. In the past, only mature women could perform Zigi for their different events and occasions. But it happened that the picture has changed since 1973. In fact, Zigi which was one time a favourite dance in the community began to disappear from the musical scene of Ziavi because the younger generation did not show interest in the dance. This lack of interest changed in the early seventies when drumming and dancing were introduced again on competitive basis in the elementary schools since then, Zigi was therefore revived on a small scale in the Ziavi schools.

World Music Summer Course
7-25 July 2008
Music X44
West African Music Ensemble
Meeting for Departmental consent
will be held at first class

Join us!

LCL B1 MTWRF 1400 1615 FAB 2 7

Director	Robert Kpogo
Instructors	Robert Kpogo, Wisdom Agorde
Master Drummer	David Descheneau

The **West African Music Ensemble** studies the polyphonic and polyrhythmic music of West Africa with a particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music., all members participate as dancers, singers and drummers. The West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's " World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group. For more information, please contact
Robert Kpogo, email: rkpogo@shaw.ca,
rkpogo@ualberta.ca
Wisdom Agorde, email: wagorde@ualberta.ca
or the Department of Music, Telephone: 492-0602

Summer Course in Ghana!
For more information, please visit our website at
http://www.fwalive.ualberta.ca/mediawiki/index.php?ti

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Jeanette Comeau, viola

Assisted by

Sarah Ho, piano

Monday, March 10, 2008 at 8:00 pm

Program

Concerto for Viola and Orchestra (1945) — Béla Bartók (1881-1945)
- I. Moderato
- II. Adagio religioso
- III. Allegro vivace

Suite No. 5 in C Minor, BWV 1011 (c1723) — Johann Sebastian Bach (1685-1750)
- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte I
- VI. Gavotte II
- VII. Gigue

Intermission

Sonata for Viola and Piano in F Minor, Op. 120, No. 1 (1894) — Johannes Brahms (1833-1897)
- I. Allegro appassionato
- II. Andante un poco adagio
- III. Allegretto Grazioso
- IV. Vivace

Morpheus for Viola and Piano (1918) — Rebecca Clarke (1886-1979)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Comeau.

Ms Comeau is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to Follow

UNIVERSITY OF ALBERTA

DEPARTMENT OF
MUSIC

In Recital

Sara Mills, Trumpet

assisted by

Ariane Maisonneuve, Piano
Irene Bosma, Piano

Sunday, March 16, 2008
at 5:00 pm

Air, TWV 41: C 1 (from *Getreuen Music-Meister*, 1728)	Georg Philipp Telemann 1681-1767
Concertino for Trumpet in E-flat Major (1871) Allegretto - Polacca	Sachse 19th century
Concerto for Trumpet in f minor, op. 18 (1899) Allegro moderato Adagio religioso Rondo: Allegro scherzando	Oskar Böhme 1870-1938

INTERMISSION

Sonate für Trompete und Klavier (1939) Mit Kraft Mässig bewegt Trauermusik: Sehr langsam — Alle Menschen müssen sterben	Paul Hindemith 1895-1963
Caprice (1972)	Joseph Turrin b. 1947

Studio 27

In partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Mills

Reception to follow in Rm 1-23

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Katie Janhsen, trumpet

Assisted by

Sylvia Shaddick-Taylor, piano

Monday, March 17, 2008 at 8:00 pm

Program

Sinfonia Con Tromba(G8)	Giuseppe Torelli (1658-1709)
Concerto in E Flat (c.1770) I. Allegro II. Largo III. Vivace	Johann Baptist Georg Neruda (c.1708-1780)
Meditation	Calixa Lavallée (1842-1891)
Two Portraits for Flugelhorn and Piano (1995) I. Psalm	Joseph Turrin (b. 1947)
Aria et Scherzo (1983)	Aleksandr Arutiunian (b. 1920)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Janhsen.

Reception to be announced.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Kathleen Ludwig, cello

assisted by

Corinne Ludwig, piano

Wednesday, March 26, 2008 at 8:00 pm

Program

Sonata for Cello and Piano in G Minor, Op. 5, No. 2 (1796) — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto ed espressivo - Allegro
- Molto piu tosto presto
- Rondo: Allegro

Suite No. 5 in C Minor, BWV 1011 (c. 1717-1723) — Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Intermission

Cello Concerto in B Minor, Op. 104 (1894-1895) — Antonin Dvorák (1841-1904)
- Allegro
- Adagio ma non troppo
- Finale: Allegro moderato

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Ludwig.

Ms Ludwig is a recipient of a Beryl Barns Memorial Award (Undergraduate), Jason Lang Scholarship (Exception Academic Achievement), Universiade '83 Undergraduate Scholarship, Abigail Edith Condell Memorial Scholarship in Music, Peace River Pioneer Memorial Scholarship in Music, Dean's Honours List, and Alberta Baroque Ensemble Scholarship and Competition

Reception to follow.

DEPARTMENT OF
MUSIC

In Recital

Chelsea Mandrusiak, Trumpet

assisted by

Judy Loewen, Piano
Travis Flath, Organ

Friday, March 28, 2008
at 7:00 pm

Sonata for Trumpet and Piano (1956)
  With strength and vigor
  Rather slowly and with freedom
  Moderately fast, with energy

Kent Kennan
1913-2003

Magyar Dallamok (1927)
  Hungarian Melodies: Fantasie brillante)

Vincenz Schrottenbach
(a.k.a. Vincent Bach)
1890-1976

INTERMISSION

Concerto for Trumpet in E-flat, Hob. VIIe:1 (1796)
  Allegro
  Andante
  Finale: Allegro

Franz Joseph Haydn
1732-1809

Sonata prima per trombetta sola (1678)
  Andante
  Allegro
  Presto
  Allegro
  Adagio

Giovanni Buonaventura Viviani
1638 - *ca.* 1692

Edmonton Moravian Church

9540 83 Avenue

In partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Mandrusiak
Reception to follow in church basement

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Rebecca Hamilton Reese, flute

Assisted by

Tom King, piano

Saturday, March 29, 2008 at 3:00 pm

Program

Grand Solo No. 1, Op. 57 1. Allegro 2. Adagio 3. Allegro vivace	Friedrich Kuhlau (1786-1832)
Le Merle Noir (1952)	Olivier Messiaen (1908-1992)
Intermission	
Slink (1977)	Stephen Chatman (b. 1950)
Trio for Piano, Flute and Violoncello in G Minor, Op. 63 1. Allegro moderato 2. Andante espressivo 3. Scherzo	Carl Maria von Weber (1786-1826)

Nathan Hamilton, piano
John Schneider, violoncello

Program

Beginner Sitar and Tabla Recitals
Rag Malkauns in Teen Tal

Punjabi Folk Song
Tappa, A traditional folk genre

Rag Yaman by Advance students
Featuring Violin, Sitar and Tabla

A Sufi Song
Qawwali, an expression of ecstatic devotion

The Musical Fusion
Featuring Piano, Guitar, Sitar, Tabla and Voice

Kirtan
A Medley of Devotional Chanting

Guest Performers

Glen Halls, Piano
Vinod Bhardwaj, Voice
Garry Keiller, Guitar
Manav Gulati, Voice

Student Performers

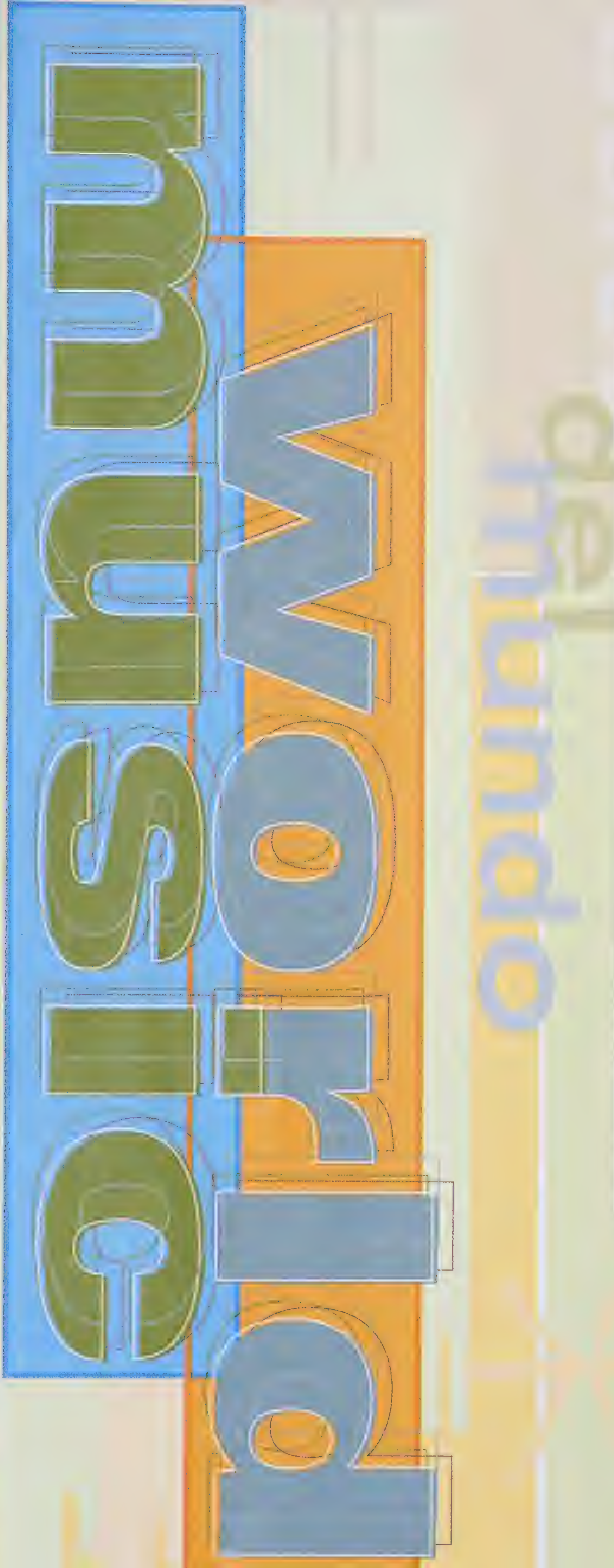
Sitar Students
Krenbrenk, Calvin Douglas
Kelly, Conor Ryan
McConnan, Courtney Ann
Urquhart, Ross William
Bromilow, Sean
Habibi, Lisa

Tabla Students
Campos, Katrina Rae Tamayo
Chapman, Grace Lenora
Johal, Jeevin
Bamforth, Owain Douglas John
Roloph, Corey, Brandon
Katsumoto, Kazuya

Vocal Students
Yip, Wai Cheung (Angus)
Gillani, Karim

Advance Student Performers
Niyati Dhokai
Nawaaz Nathoo
Nadeem Ali

Staff Performers
Sharmila Mathur
Ojas Joshi
Kamaljeet Bajwa



Join us!

The Indian Music Ensemble

presents

A Musical Afternoon

with

Sitar, Tabla and Voice

Sunday, March 30, 2008
at 2:00 pm
Whitemud Crossing Library
Whitemud Crossing Shopping Centre,
4211 - 106 Street
Tel: (780) 265-5232
Free Admission

All are Welcome!

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, April 7, 2008 at 12:00 pm

Program

Sonata in E Minor, Op.7 (1865)	Edvard Grieg
Aneante molto	(1843-1907)
Alla menuetto	

Julie Sackey, piano

Dolente imagine di Fille mia (Sorrowful image of my Fille) (1824)	Vincenzo Bellini
	(1801-1835)

Allison Stone, voice
Assisted by **Brady Sherard, piano**

Translation
Dolente imagine di Fille mia / Sorrowful image of my Fille

Sorrowful image of my Fille,
why do you sit so desolate beside me?
What more do you wish for? Streams of tears
have I poured on your ashes.
Do you fear that, forgetful of sacred vows,
I could turn to another [lit.: that I might burn by another flame]?
Shade of Fillide, rest peacefully;
the old flame [of love] cannot be extingushed.

Author unknown

Chats (1969)	Marc Berthomieu
Persian Bleu	(1906-1991)
Lynx	
Puma	

Kirsten Elliott, flute
Meagan Grabowski, flute
Kristopher Moore, flute
Pamela Zilinski, flute

Je dis que rien ne m'epouvante	Georges Bizet
From *Carmen*	(1838-1875)

Tracy Cantin, soprano
Assisted by **Jessica Robertson, piano**

Translation
Je dis que rien ne m'epouvante / I say that nothing shall deter me

It is the smugglers ordinary refuge.
He is here, I will see him!
And the task that his mother imposed
Without trembling, I will accomplish it.
I say that nothing can frighten me.
I say, alas, that I respond to myself;
But I play the part of the courageous one in vain...
From the bottom of my heart, I die of fear!
Alone in this savage place
All alone I am afraid,
But I am wrong to have fear.
You will give me courage;
You will protect me, Lord!
I am going to see face to face this woman,
Whose cursed guile
Has ended up to make a vile person
Of him that I love once!
She is dangerous, she is beautiful!
But I do not want to be afraid!
No, no, I do not want to be afraid!
I will speak up before her...ah!
Lord, you will protect me.
Protect me! O Lord!
Give me courage!

Translation by Terri Eickel

Danzas Argentinas (pour piano) (1938)	Alberto E. Ginastera
I. Danza del viejo boyero (Dance of the ox driver)	(1916 - 1983)
II. Danza de la moza donosa (Dance of the gracious maiden)	
III. Danza del gaucho matrero (Dance of the cowboy)	

Irene Bosma, piano

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Matt Jaffray, oboe

Assisted by
Michelle Schamehorn, piano

Sunday, April 6, 2008 at 7:00 pm

Program

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
I. Élégie
II. Scherzo
III. Déploration

Ten Blake Songs (1957) — Ralph Vaughan Williams (1872-1958)
I. Infant Joy
II. A Poison Tree
III. The Piper
IV. London
V. The Lamb
VI. The Shepherd
VII. Ah! Sun-flower
VIII. Cruelty Has A Human Heart
IX. The Divine Image
X. Eternity
With Guest: **Iain Gillis, tenor**

Three Pieces for Oboe Solo (1968) — Peter Aston (b. 1938)
I. Invocation
II. Aubade
III. Sun Dance

Intermission

Duo No. 2 for Oboe and Bassoon — Ludwig van Beethoven (1770-1827)
I. Moderato
II. Larghetto
III. Allegro
With Guest: **John Fedor, cello**

Sonatina (1958) — Franz Reisenstein (1911-1968)
I. Allegretto
II. Cantilène: Andante
III. Con Moto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Jaffray.

Mr Jaffray is a recipient of a Peace River Pioneer Memorial Scholarship in Music and a Marion Wray Lauder Memorial Scholarship.

Reception to follow

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Rover Lai, piano

Sunday, April 13, 2008 at 8:00 pm

Program

Toccata in E minor, BWV 914 (ca. 1706-1710)	Johann Sebastian Bach
I. Praeludium - Un poco Allegro	(1685-1750)
II. Adagio	
III. Fuga	
Sonata in F-Sharp Major, Op.57 (1804-1805)	Ludwig van Beethoven
I. Allegro assai	(1770-1827)
II. Andante con moto	
III. Allegro ma non troppo - Presto	
Intermission	
Four Piano Blues (1926-1948)	Aaron Copland
I. Freely poetic	(1900-1990)
II. Soft and languid	
III. Muted and sensuous	
IV. With bounce	
Nocturne in C-Sharp Minor, Op. Post. (ca. 1830)	Frederic Chopin
Mazurka in A Minor, Op.17, No. 4 (ca. 1832)	(1810-1849)
Ballade No. 2 in F Major, Op.38 (1836-1839)	

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Lai.

Mr Lai is a recipient of a Marek Jablonski Prize, a Beryl Barns Memorial Award (Undergraduate), a Peace River Pioneer Scholarship in Music, and a Jason Lang Scholarship.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Stefanie Wermann, flute

Assisted by
Judy Loewen, piano

Saturday, April 19, 2008 at 5:00 pm

Program

Six Pieces for Flute and Piano (date unknown)
Fikret Amirov
(1922-1984)

1. Song of the Ashug
2. Lullaby
3. Dance
4. In the Azerbaijan Mountains
5. At the Spring
6. Nocturne

Introduction and Variations on "Trockne Blumen," Op.160 (1824)
Franz Schubert
(1797-1828)

Nocturne et Allegro Scherzando (1906)
Philippe Gaubert
(1879-1941)

Sonata in D for Flute and Piano, Op.94 (1943)
Sergei Prokofiev
(1891-1953)

1. Moderato
2. Scherzo
3. Andante
4. Allegro con brio

Ms Wermann is a recipient of a Beryl Barns Memorial Undergraduate Award, a Hrapko Family Music Scholarship, and a Lois Field Scholarship in Music Education.

Reception to follow